MIKE DOUGLAS SALUTES COUNTRY MUSIC!

COUNTRY & WESTERN MUSIC

JUNE
50¢
K

DOWN HOME WITH THE GLEN CAMPBELLS

SHELBY SINGLETON: Sun Artists Rise Again!

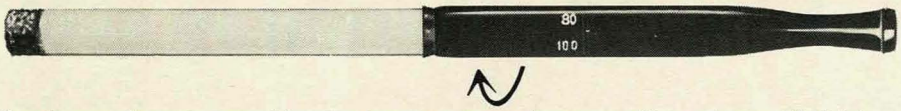
JOHNNY CASH: THE MAN HE OWES IT ALL TO

Elvis Presley's Memphis Years

The Return of Jerry Lee Lewis

STOP SMOKING IN JUST 6 WEEKS!

JUST TURN DIAL TO INHALE LESS . . . LESS . . . LESS . . . and STOP!



You know cigarette smoking is dangerous — but you still smoke. All right — here's a way you can taper off gradually . . . then stop smoking altogether in just 6 weeks.

Smoking is a Habit

If you try to break the habit all at once, the sudden change may be too much for you. Your body will hunger for the physico-chemical reactions derived from smoking. This sudden "cold-turkey" attempt at quitting just doesn't work for many people. But there's another way, which gives your will power an assist. It's really a slow "weaning" process. And it's all based on a beautifully styled, precision-engineered cigarette holder which is designed to help men and women **cut down ever so gradually** until finally they're off smoking completely.

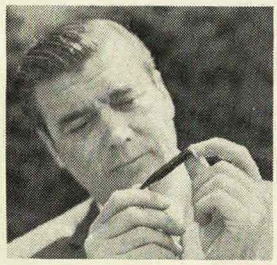
New "Dial" Cigarette Holder

The key feature of this unique holder is a dial with various "smoke" settings — 100% — 80% -- 60% — 40% — 20% — 0%. If you set the dial at "100," you get 100% smoke. Twist the dial to "80" and you get 80% smoke and 20% cool, smoke-free air and so on. Thus by simply turning the dial you can gradually cut down on the concentration of the smoke you inhale.

A Program To Stop Smoking in Just 6 Weeks.

To taper off smoking gradually, set the dial at 100 and use it for one full week at this setting. The second week, set it at 80. Then at 60 for the third week — 40 for the fourth week — 20 for the fifth week — and finally click the dial to zero for the sixth week — and you're off smoking! The whole secret is in cutting down gradually to such a dilute concentration of smoke that when you actually do cease smoking, it's not such a shock to your system.

A SIX WEEK PROGRAM TO STOP SMOKING . . . GRADUALLY!



Your first week couldn't be easier! Just set dial to "100" and smoke as usual. "Dial" Holder doesn't change the taste of your favorite cigarette.

Your second week, twist dial to "80". Now you're getting 80% smoke and 20% fresh air and we'll bet you didn't even notice a difference!

Your third week may come as a surprise. At "60", you're getting 60% smoke and 40% air — without that flittery, jittery, I-need-help sensation.

Your fourth week is the week you start getting *more air than smoke* — 60% air to 40% smoke. You'll get a real feeling of accomplishment!

Your fifth week the dial is at "20". You're getting only one fifth the smoke you used to, but it's still remarkably smooth and satisfying.

Your sixth week will be your last. When you click to zero, you've completed your program of gradual withdrawal. Congratulations!

CUT DOWN OR QUIT... the choice is yours

It's a personal matter whether you decide to cut down gradually week by week to the lowest dial setting that still really satisfies you—or to taper off completely. You can't beat quitting—but if you won't, we urge you to at least cut down as much as you can.

MONEY BACK GUARANTEE

Order "Dial" cigarette holder today — full money back guarantee if not satisfied. You really don't have anything to lose. You really do have everything to save. $4.95 each. (Order for friends or relatives too. 2 for $8.90, 3 for $12.85.) A really thoughtful gift — think about it.

---- NO RISK COUPON -----

Delcron Products, Dept. 330
425 Park Avenue South, New York, N. Y. 10016

Gentlemen: I accept your money-back offer if not satisfied.

Please rush ☐ holders.
($4.95 each — 2 for $8.90 — 3 for $12.85).

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Please add 25¢ postage and handling

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City ..... State ..... Zip .....

N.Y. Residents add appropriate sales tax

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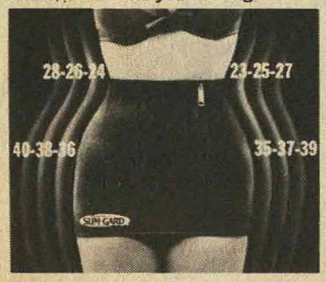
LOSE UP TO 3¼" OFF YOUR WAIST WITH JOE WEIDER'S SLIM·GARD THE INSTANT SLIMMER IN 14 DAYS OR IT COST YOU NOTHING!

NOW. . . an entirely new science weapon against ugly fat, THE SLIM-GARD PLAN, scientifically tested in a leading University to take off up to 17 lbs. in 14 days of your fat . . . lose up to 3¼" off your pot belly, waist and hips . . . both in the same 14 days! You're guaranteed a seductive waist-line, a more exciting you in just 2 weeks, **or it costs you nothing!**



Thousands of formerly fat and flabby run-down women have reported these sensational results over the past few weeks.

CONFESSIONS OF A FORMER FAT SLOB

by Evangeline Cloutier

You may find it hard to believe, but these are two unretouched photos of me taken just a few weeks apart. Even my friends, who I hadn't seen in months, hardly recognized the new slimmer me. Fat does terrible things to a woman. I looked and felt absolutely awful . . . I couldn't wear the right clothes . . . but that's all changed now. Today, I feel pounds lighter and 20 years younger. My husband even says I'm sexier.

How did I lose so much weight and slim down in just a matter of days? No tricks or gimmicks. Just a sensible 3-part plan called the "Slim-Gard" Slimmers Formula. It absolutely works where nothing else worked for me before. And believe me, I've tried everything. Vibrators, electronic machines, rubber, sauna, and weighted belts, pills, crash diets. Even the government says that these devices by themselves are practically useless for slimming and shaping. Nothing did the trick for me until "Slim-Gard" Slimmers Formula.

I ATTACKED MY FAT PROBLEM, THAT BROUGHT ME SO MUCH MISERY, WITH THIS SIMPLE 1-2-3 EFFORTLESS "SLIM-GARD" plan . . .

1 I wore "Slim-Gard" about 15 minutes daily and this helped me slim inches off my flabby belly and hips. I didn't even know I had it on — nothing showed except the inches that disappeared.

2 I "drank away overall fat" with my silent partner, "THE SLIMMERS SHAKE!" I used this protein and vitamin-mineral enriched drink once, sometimes twice daily, to help me retrain my appetite and keep my lost weight — lost!

3 I did the "Slimmers Routine", just 15 minutes a day, to make sure that the weight I lost was lost in the right places. It helped me reshape my figure and my entire future.

In just a few weeks on this plan, in the privacy of my own home, I emerged a new person, **reshaped, vital,** showing an overall fat loss of 31 pounds and a 7¼" take-off from my waist.

ARE YOU one of the 40 million Americans whose lives are blighted by fat? Or are you one of the 65 million Americans who just want to lose a few inches fast? If you are, why not join me and thousands of others by following this simple "Slim-Gard" University tested plan, it may work for you where "gimmicks" failed. The most beautiful part of it all is that it's guaranteed to work for you or it doesn't cost you a penny.

LOOK AT ME!

At 160 lbs. at 129 lbs.

COMPARE!

A few weeks ago, Evangeline Cloutier weighed a fat 160 lbs. and moved as slowly as an ederly woman. "When I sat down," she said, "it was truly hard to rise . . . so I constantly sat!" "Then The Slim-Gard Plan came into my life . . . and now 31 pounds later . . . I feel renewed, reborn, and really alive!"

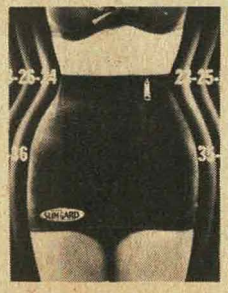
DON'T WAIT . . . make the SLIM-GARD PLAN yours! IT CAN HAPPEN TO YOU TOO!

1 THE "SLIM GARD

The Instant Slimmer — Trims inches off your waist, hips and lower back.

Slip on Slim-Gard, then all you do is take it easy. Because while you're just relaxing, watching TV, working around the home or even eating, your waist, hips, and lower back are getting an effortless massaging effect that takes inches off your body in all the right places. Without your even knowing it! Until you look at your tape measure and slip into a smaller size dress. Slim Gard hugs your body gently and firmly, keeping warm air in — cool air out — trimming inches away the lazy way. Slim Gard and the Slimmers Formula —work together most effectively for the fat gal or the slender Miss. Instructions are included for the woman who wants to quickly lose 20 to 30 pounds . . . and for the slender gal who wants to lose only a few inches off her waist without losing weight. The Slimmers Formula with Slim Gard will help you stay slim and trim for the rest of your life. Remember, you're guaranteed results in just 14 days or your money back.

Building a natural Muscle Girdle that holds in your waist for life is easy, when you buy and use



SLIM GARD (Made to last for years) **and The Slimmer's Routine. Only $9.98**

Comes in Small Medium and Large sizes.

2 "SLIMMER" SHAKE

Helps You Lose Up to a Pound-A-Day — 14 Pounds in 14 Days — Without Losing Your Strength and Vigor.

If you're 10 to 75 pounds overweight and want to lose as much as a pound a day, Part 2 of the university tested famous Slimmers Formula is the easiest and most delicious way to do it. It's called the Slimmer Shake — a scrumptious, protein-enriched milk-shake-flavored drink. It supplies nutrients to your body while it helps slenderize you. Even a Miss Chubby who wouldn't lift a finger to exercise can lose up to a pound a day, 14 pounds in 14 days—just drinking the Slimmer Shake.

For fast overall weight losses you should order SLIMMER SHAKE and The Slimmer's Routine. Only $11.98

(2 weeks supply. Chocolate or Vanilla.)

FREE!

THE SLIMMER'S ROUTINE

Simple slimming secrets to shape you up and trim you down.

Part 3 of the Slimmers Formula is a treasury of surprisingly effortless slim and trim routines used by beauty advisers, actresses and models to get into and stay in shape. Fast. Within 14 days you'll be firmer, trimmer, slimmer. Creating a new, youthful, sexier, more exciting you. And it's yours Free!

SPECIAL OFFER!

3 SLIM GARD and SLIMMER'S SHAKE and The Slimmer's Routine ALL THREE (a $21.98 value) For only $17.96

NOW! — START MOVING YOUR BELT BACK A FEW NOTCHES — AND KEEP IT THERE!

The Slim-Gard Plan is a simple 1-2-3 way to get a slimmer, sexier waist and a come hither body. All you do is . . .

1. Wear Slim-Gard to lose up to 3¼" from your waist in 14 days.
2. Drink the Slimmer's Shake if you have to lose overall weight of up to 17 pounds in 2 weeks.
3. Do the easy Slimmers Routine 15 minutes a day for 14 days.

Why not get started now? You have everything to gain — a more beautiful body, greater vitality to enjoy life and a slimmer, sexier-looking figure. And nothing to lose but flab! Don't miss out on this once-in-a-lifetime offer. Prove to yourself at our expense that within 14 days you can slim down once and for all—or it doesn't cost you anything. Fair? Mail the coupon now while this limited offer lasts.

I GUARANTEE YOU A WAIST LOSS OF UP TO 3.25" —A WEIGHT LOSS OF UP TO 17 POUNDS—IN THE NEXT 14 DAYS—OR IT COSTS YOU NOTHING!—FAIR?

MONEY BACK GUARANTEE

My entirely New "SCIENCE WEAPON" and the SLIMMER'S Formula really works! That's why I can guarantee these results. I have tested it over 2 years with astonishing results and just recently a CONTROLLED TEST WAS CONDUCTED AT A LEADING UNIVERSITY AND AS MENTIONED BEFORE, THE STUDENTS REPORTED WAIST LOSSES OF UP TO 3.25 INCHES AND OVERALL FAT LOSSES OF UP TO 17 POUNDS—IN JUST 14 DAYS.

Trainer of the Champions, Architect of Beauties since 1936 with over 2,500,000 successful students

Joe Weider
JOE WEIDER

CHECK THE "SLIMMING DOWN" PLAN YOU NEED BELOW:

1 ☐ **SLIM GARD** and Free Course only $9.98
Check size: ☐ Small (24-29) ☐ Medium (30-38) ☐ Large (39-47)

2 ☐ **SLIMMER'S SHAKE** and Free Course only $11.98

3 ☐ **SPECIAL OFFER:** Slim Gard, Slimmer Shake and Free Course only $17.96

I enclose check or money order for: $.....

JOE WEIDER
Dept. 302-60SGW
Famous Fitness School
531—32nd Street
Union City, N. J. 07087

Dear Joe: YES! I want to start slimming down at your risk! I am enclosing only the special low price for the plan I need to "SLIM DOWN" and "SHAPE UP". If I am not completely satisfied, I can return the unused material within 5 days for a full refund of the purchase price.

NAME ..... AGE .....
ADDRESS .....
CITY ..... STATE ..... ZIP .....

Prices do not include small parcel post charge paid on delivery

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Please send _____
What's New Pussy Cat pins @ $2.50 by return mail to

Name _____

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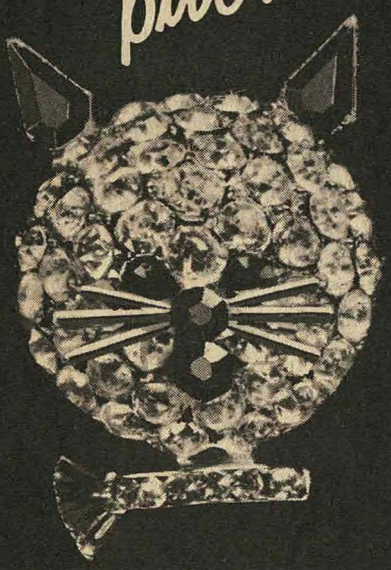
Fill out and mail coupon today. Enclose cash, check, or money order.

What's new pussy cat pin!



the hottest new item in fashion jewelry! just right for your cutest mini-outfit or favorite sweater

Exquisitely set in a diamond like cluster.
FANTASTIC VALUE

$2.50

COUNTRY & WESTERN MUSIC

VOL. 1, NO. 2 JUNE, 1970

NASHVILLE PARTY LINE ..... by Bonnie Bucy 6
RECORD TIME ..... by Bernard Harris 14
WOODSHED 15
JOHNNY CASH: THE MAN HE OWES IT ALL TO... by Claude R. Hall 16
ELVIS PRESLEY: THE MEMPHIS YEARS 18
THE RETURN OF JERRY LEE LEWIS ..... by Al Preston 20
SHELBY SINGLETON: SUN ARTISTS RISE AGAIN 22
MIKE DOUGLAS SALUTES COUNTRY MUSIC 24
DOWN HOME WITH THE GLEN CAMPBELLS ..... by Winston Carter 26
ARCHIE CAMPBELL: "WHAT'S SO FUNNY ABOUT COUNTRY HUMOR?" 28
CHARLEY PRIDE: A MATTER OF PRIDE ..... by Jimmie Watson 30
A HEART-TO-HEART TALK WITH LORETTA LYNN .... by Kristin White 32
UNDISCOVERED COUNTRY: PAUL SIEBEL 34
HALL OF FAME: ROY ACUFF 36

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START A NEW CAREER **NOW!** WITHOUT OVERHEAD! ANY PLACE! ANY AGE!

UPHOLSTERING JUST ONE CHAIR can pay you as much as AN ENTIRE WEEK'S PAY!!

you don't even have to leave home!!!

Start learning now. At home, or in the garage, in your spare time — no outside classes to attend. If you can tie a knot and drive a tack, you can learn this business, quickly, easily. You start learning the basics **right away** through the proven MUI Home Training Plan. And before you're barely into it, you can start doing the simple upholstering jobs that are all around you waiting to be done. Chairs, cushions, seats, footstools. Even before MUI students finish their training, people start bringing upholstery jobs to them. And remember . . . the **world is full of furniture that needs fixing and re-upholstering and more is wearing out all the time!**

"What started as a part-time hobby, now pays me better than $10 an hour."

Yes, many MUI graduates make better than $10 an hour turning old wornout furniture into beautiful, bright new decorator pieces that people can't resist. Think about it! **Stack it up against what you're doing now!** Are you making $150 a week? $200? $250? Do you put in long hours of dull work, with small raises . . . far apart? Is that the way you want to spend the rest of your life or would you prefer **real** independence and security? Just imagine, you can make $150, $200, $250 upholstering just **one** chair or sofa these days! And if you're the kind of person who likes to work and earn, you can sometimes finish a job like this in a day or a day and a half. That's pay . . . **and it beats what most college graduates make!** It **buys** you the good things in life that only plenty of steady, **big,** income will bring you.

AS YOU LEARN, YOU JUST SLIP INTO THE IMMENSE FLOW OF UPHOLSTERY WORK! Think of all there is! . . . Sofas, lounging chairs finished in beautiful fabrics, which MUI tells you how to get at the right price — even leather and all the new vinyls. And then you have built-ins and breakfast nooks, boats, trailers and all the millions of automobiles in America. Yes, you learn all this and more! When we finish teaching you, (in your own home in your spare time) and when you get our California state approved diploma, you **know** this business . . . **as a real professional!** You will then have one of the most fantastic moneymaking skills in America built into your head and hands! No one can ever take this skill away from you . . . and no one can ever fire you, because **you're the boss** of a business that you can take with you . . . You can make big money from then on . . . any time, **anyplace you want to put out your shingle!** (Small town, big city, at the beach, in the mountains, upholstering is needed **everywhere!**)

it's automation proof!

When you read the papers you see there's a strike here, a lockout there. Detroit lays off 150,000 men. A plant is shut down and moved out of state. A new automated machine eliminates 5,000 jobs. They talk about dislocated workers and try to do something about it. What pays the bills if **you** get caught up in one of these situations? When you know upholstering, life gets very simple and lots of fun. It's simple because where there are people, there are upholstery jobs and lots of them. It's fun because life is fun when the bills are paid and there's money in the bank, even enough to buy those things you've always wanted for yourself.

MUI IS APPROVED BY THE CALIFORNIA SUPERINTENDENT OF PUBLIC INSTRUCTION AND IS AUTHORIZED TO ISSUE A DIPLOMA IN UPHOLSTERY.

MODERN UPHOLSTERY INSTITUTE, Box 899-CWT
Orange, Calif. 92669

WORK THE HOURS YOU LIKE TO WORK!!

If you favor a regular 35 hours a week, upholstery lets you do it and make a really fine living. On the other hand, if you're really ambitious and want to work 60 or 70 hours a week, **you are starting to talk about some big, big money!** The important thing is that the choice is **yours,** not somebody elses! (Not like when you're working for someone else.) Many students of retirement age just do a few pieces now and then just to keep things nice and comfortable.

TO GET STARTED, JUST GET THE COUPON IN THE MAIL . . . TODAY!

It costs you nothing to get all the information and there's no obligation. No salesman is going to call you. This much and this much only, every successful MUI graduate must do for himself — **send the coupon today!**

YOU'LL GET A BIG ILLUSTRATED 32 PAGE BOOK ON UPHOLSTERY

and the upholstery business, and an actual free sample lesson showing how the fabulously successful MUI system is taught. For your sake and the sake of your future, do it now. Cut out the coupon, fill it out, put it in an envelope and mail it now. Air mail reaches MUI about two days sooner!

YOU GET SIX BIG FURNITURE KITS FREE

YOU GET THIS! AUTHORIZED DIPLOMA WHEN YOU GRADUATE

REFUND OR REPLACEMENT GUARANTEED TO CONSUMER BY PARENTS' MAGAZINE IF PRODUCT OR PERFORMANCE IS DEFECTIVE & REPORTED WITHIN 30 DAYS OF PURCHASE

ALL THE SPECIAL **"TOOLS OF THE TRADE"** ARE YOURS . . . **FREE**

THIS FREE UPHOLSTERY BOOK may be the most important information you ever read.
MAIL COUPON NOW!

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Please send the FREE UPHOLSTERY CAREER BOOK, the FREE SAMPLE LESSON. I understand I am under no obligation whatever and am just sending for the free facts on job and career opportunities in Upholstering and the MUI home training program.

Name _____ Age _____

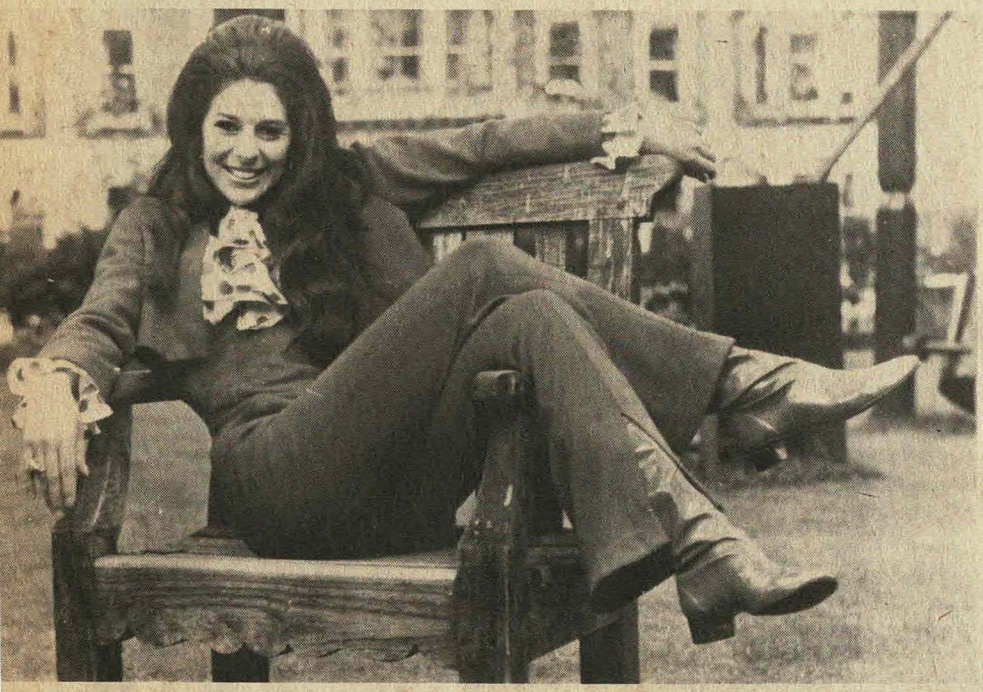
Address _____

City _____ State _____ Zip _____

APPROVED FOR VETERANS

NASHVILLE PARTY LINE

by Bonnie Bucy



Bobbie Gentry, one of several singers who combines pop and country music . . .

■ TV host **MIKE DOUGLAS** was so knocked out with Nashville's pert and personable **PEGGY LITTLE** during her initial guesting on his CBS show in January that he immediately contracted her for multiple appearances . . . a real rarity, both the deal and Peggy.

Blonde **Hee Haw** regular **MARY TAYLOR** is something different in the Country bag. While being an extremely talented singer and songwriter, she's even more unique as a Country-oriented, stand-up female comedienne.

Roy Rogers, "King of the Cowboys" from 1943 to 1954, with wife, Dale Evans . . .

She claims **Hee Haw** co-host **ROY CLARK** was not only her idol and subject for studying and learning comedy, but he was largely instrumental in encouraging her to try her own hand at it.

Before jumping into national prominence as a recording artist via a controversial little ditty entitled "Skip A Rope" a couple of years ago, **HENSON CARGILL** put in a stint as a deputy sheriff in Oklahoma.

There must be quite a nostalgic feeling wrapped around tunes of "yesteryear" . . . so many of them are making re-appearances as today's hits. Classic examples of this recently have been **HANK LOCKLIN's** re-emergence to the top with his RCA rendition of the oldie—"When the Blue Of the Night Meets the Gold Of the Day" and the fantastic reaction of the buying public to **JOHNNY CASH's** "Ring Of Fire," "I Walk the Line" and "Hey Porter;" **JERRY LEE LEWIS's** "Whole Lotta Shakin' Goin' On" and **CARL PERKINS'** "Blue Suede Shoes" all written and all hits for the artists back in the early and middle 1950's.

WARNER MACK has every reason in the world to dislike snow. He recently underwent his fifth round of surgery and his eighth hospital confinement since 1964 when his car collided during a blizzard in Indiana with another

(Continued on page 10)

Atkins on the Johnny Cash Show—when it was "just" a summer replacement series!

To prove Country (not to again mention Western) is pop—Green Acres greats . . .

An Important Message

To Every Man And Woman

In America

Losing His Or Her Hair

If you are troubled by thinning hair, dandruff, itchy scalp, if you fear approaching baldness, read the rest of this statement carefully. It may mean the difference to you between saving your hair and losing the rest of it to eventual baldness.

Baldness is simply a matter of subtraction. When the number of new hairs fail to equal the number of falling hair, you end up minus your head of hair (bald). Why not avoid baldness by preventing unnecessary loss of hair? Why not turn the tide of battle on your head by eliminating needless causes of hair loss and give Nature a chance to grow more hair for you? Many of the country's dermatologists and other foremost hair and scalp specialists believe that seborrhea, a common scalp disorder, causes hair loss. What is seborrhea? It is a bacterial infection of the scalp that can eventually cause permanent damage to the hair follicles. Its visible evidence is "thinning" hair. Its end result is baldness. Its symptoms are dry, itchy scalp, dandruff, oily hair, head scales, and progressive hair loss.

So, if you are beginning to notice that your forehead is getting larger, beginning to notice that there is too much hair on your comb, beginning to be worried about the dryness of your hair, the itchyness of your scalp, the ugly dandruff — **these are Nature's Red Flags** warning you of impending baldness. Even if you have been losing your hair for some time, don't let seborrhea rob you of the rest of your hair.

HOW COMATE WORKS ON YOUR SCALP

The development of an amazing new hair and scalp medicine called Comate is specifically designed to control seborrhea and stop the hair loss it causes. It offers the opportunity to thousands of men and women losing their hair to bacterial infection to reverse the battle they are now losing on their scalps. By stopping this impediment to normal hair growth, new hairs can grow as Nature intended.

This is how Comate works: (1) It combines in a single scalp treatment the essential corrective factors for normal hair growth. By its rubifacient action it stimulates blood circulation to the scalp, thereby supplying more nutrition to still-alive hair follicles. (2) As a highly effective antiseptic, Comate kills on contact the seborrhea-causing scalp bacteria believed to be a cause of baldness. (3) By its keratolitic action it dissolves ugly dandruff. By tending to normalize the lubrication of the hair shaft it corrects excessively dry and oily hair. It eliminates head scales and scalp itch.

In short, Comate offers you in a single treatment the best that modern medicine has developed for the preservation of your hair. There is no excuse today except ignorance for any man or woman to neglect seborrhea and pay the penalty of hair loss.

COMATE IS UNCONDITIONALLY GUARANTEED

To you we offer this UNCONDITIONAL GUARANTEE. Treat your scalp to Comate in your own home, following the simple directions. See for yourself in your own mirror how after a few treatments, Comate makes your hair look thicker and alive. How Comate ends your dandruff, stops your scalp itch. How Comate gives your hair a chance to grow. Most men and women report results after the first treatment, some take longer. But we say this to you. If, for any reason, you are not completely satisfied with the improvement in your own case — AT ANY TIME — return the unused portion for a prompt refund. No questions asked.

But don't delay. For the sake of your hair, order Comate today. Nothing — not even Comate — can grow hair from dead follicles. Fill out the coupon now, and take the first step toward a good head of hair again.

Male pattern baldness is the cause of the great majority of cases of baldness and excessive hair loss. In such cases neither the Comate treatment nor any other treatment is effective.

Note To Doctors
Doctors, clinics and hospitals interested in scalp disorders can obtain professional samples and literature on written request.

©1969 Comate Corporation
21 WEST 44 ST., NEW YORK, N.Y. 10036

"I used to comb out a handful of hair at a time. Now I only get 4-6 on my comb. The terrible itching has stopped."
—L. H. M., Los Angeles, Cal.

"My hair has improved. It used to fall out by handfuls. Comate stopped it from falling out." —D. M. H., Oklahoma City, Okla.

"My hair has quit falling out and getting thin."
—D. W. G., c/o FPO., N. Y.

"My husband has tried many treatments and spent a great deal of money on his scalp. Nothing helped until he started using your formula."
—Mrs. R. LeB, Piqua, Ohio

"Comate is successful in every way you mention. Used it only a few days and can see the big change in my scalp and hair."
—C. E. H., N. Richland, Wash.

"My hair was thin at the temples, and all over. Now it looks so much thicker, I can tell it."
—Miss C.T., San Angelo, Tex.

"Now my hair looks quite thick."
—F. J. K., Chicago, Ill.

"My hair had been coming out and breaking off for about 21 years and Comate has improved it so much."
—Mrs. J. E., Lisbon, Ga.

"I've used a good many different 'tonics.' But until I tried Comate, I had no results. Now I'm rid of dandruff, and itchy scalp. My hair looks thicker."
—G. E., Alberta, Canada

"Used it twice and my hair has already stopped falling."
—R. H., Corona, Cal.

"No trouble with dandruff since I started using it."
—L. W. W., Galveston, Tex.

"It really has improved my hair in one week, and I know what the result will be in three more. I am so happy over it, I had to write!"
—Mrs. H. J., McComb, Miss.

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Please send at once the complete COMATE hair and scalp treatment (60 days' supply) in plain wrapper. I must be completely satisfied with the results, or you GUARANTEE prompt and full refund on return of unused portion.

☐ Enclosed find $10 (check, cash, money order). Send postpaid.

☐ Send C.O.D. **Enclosed is $1 deposit.** I will pay postman $9 plus about $1.50 in postal charges on delivery. Save the $1.50 by enclosing $10.
Canada, Foreign, APO, FPO, add $1 -- No C.O.D.

Name _____
Address _____
City _____ State _____ Zip _____

RUSH THIS NO-RISK COUPON TODAY!

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ALL SUSY'S 100% HUMAN HAIR WIGS AND HAIRPIECES CAN BE EASILY CLEANED & RESTYLED. GUARANTEED!

THE EXCITING NEW PERFECT FIT..

S-T-R-E-T-C-H WIG

FINEST 100% HUMAN HAIR

LOOKS-FEELS and FITS LIKE NO OTHER WIG

IMPORTED

FREE CASE and STAND

FULL CAP

DELUXE ALL HAND MADE VERSION..$34.99

COMPLETE COLOR RANGE $22.99

CUSTOM SHADE MATCHING. Enclose hair sample or select: Black, Off Black, Dark, Medium or Light Brown, Auburn, Golden or Champagne Blonde or Platinum, any color your heart desires! **HOW TO ORDER:** Send full amount and Company Pays Postage. **C.O.D. ORDERS:** Send $3.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. Order Now! **Satisfaction Guaranteed.**

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Deluxe All Hand Made version $25.99

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100% HUMAN HAIR

JUMBO WIGLET

(covers entire head)

$7.99 plus .50 postage & handling

FREE STAND

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ALL COLORS *Enclose Hair Sample for Matching*

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HAND FINISHED

WIGS

100% GUARANTEED HUMAN HAIR

FULL CAP

FREE CASE & STAND

$17.99

Complete Color Range!

Enclose hair sample for matching.

HOW TO ORDER: Send full amount and Company Pays Postage. **C.O.D. Orders:** Send $3.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. State Color. Order Now!

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Latest Fashions at Discount Prices in Wigs, Wiglets & Hair Attachments of Every Description. Also, Beauty Tools, Cosmetics, Personality Glasses and more. Instant Beauty for You—Write Today!

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The exciting new perfect fit

S-T-R-E-T-C-H WIG

ALL COLORS FULL CAP

FREE WIG CASE & STAND

- Finest 100% human hair IMPORTED
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100% HUMAN HAIR

ALL COLORS FREE CASE AND STAND $9.99

EXTRA FULL & THICK $11.99

CUSTOM SHADE-MATCHING. Enclose hair sample or select: Jet Black, Off Black, Dark, Medium or Light Brown, Dark or Light Auburn, Golden or Champagne Blonde, Platinum, Mixed Grey, even Frosteds—any 'real you' color!

HOW TO ORDER: Send full amount and Company Pays Postage. **C.O.D. Orders:** Send $2.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. State Color. Order Now! *Satisfaction Guaranteed*

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$18.99

100% HUMAN HAI

THE NEW LOOK OF YOU

FREE STAND

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FALL

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FLOWING BEAUTY

Free Case & Stand

100% HUMAN HAIR FULL CAP

Extra thick, Long, Lustrous ALL COLORS

WIGS

BONUS DELUXE 100% HUMAN HAIR WIGLET WITH PURCHASE OF WIG ONLY $1.00 EXTRA WITH THIS AD

$19.99

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HEAD TURNING SHORTY STYLE

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100% HUMAN HAIR (Hair covers entire head)

Comfortable -airy-Light- Smooth Fitting

$8.29 plus .50 postage & handling

CUSTOM SHADE-MATCHING. Enclose hair sample or select: Black, Off Black, Dark, Medium or Light Brown, Auburn, Golden or Champagne Blonde, Platinum, Frosted or Mixed Grey, any color your heart desires! Order Now! **Satisfaction Guaranteed.** No C.O.D.'s

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NEW EXCITING

5 WAY FALL

FREE STAND

$7.99

BEAUTY ON A BUDGET. Celanese acetate, natural looking, feels soft and lovely like Real Hair. Comes in Colors: Black, Off Black, Dark, Medium or Light Brown, Auburn, Frosted, Golden or Champagne Blonde, Platinum, any color your heart desires!

HOW TO ORDER: Send full amount and Company Pays Postage. C.O.D. Orders; Send $2.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. **Satisfaction Guaranteed**

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100% HUMAN HAIR

Pre-curled

CASCADE

$14.99

FREE STAND

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ALL SUSY'S 100% HUMAN HAIR WIGS AND HAIRPIECES CAN BE EASILY CLEANED & RESTYLED. GUARANTEED!

INTRODUCING the 100% REAL DYNEL

AFRO-MERICAN WIG for her AND him

$14.99 full cap

- "Built in" Natural Look
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- Easy-Stretch netting base assures "perfect" fit.

CUSTOM SHADE MATCHING. Enclose hair sample or select: Black, Off Black, Dark, Medium or Light Brown, Auburn, Mixed Grey, any color!

100% Real Human Hair $24.99

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Choose the look that turns you on . . .

BEAUTY WIGS

SEND $4.69 (pus .25 postage and handling)

FREE STAND

Celanese acetate, natural looking, feels soft and lovely like Real Hair.

Colors: Jet Black, Off Black, Dark, Light or Medium Brown, Dark or Light Auburn, Blonde, Platinum, even Mixed Grey.

FULL CAP

No C.O.D.'s Please! Satisfaction Guaranteed

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FULL CAP

Fashion WIG

SEND $6.99 plus 50¢ postage & handling Free Stand

Celanese acetate, natural looking, feels soft and lovely like Real Hair.

No C.O.D.'s

Colors: Jet Black, Off Black, Dark, Medium or Light Brown, Dark or Light Auburn, Golden or Champagne Blonde, Platinum, even Mixed Grey!

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507 5th Avenue, New York, N. Y. 10017

All Colors

INSTANT BANGS

100% HUMAN HAIR.

Send $3.39 plus 25¢ Postage and Handling

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NOBODY! AND WE MEAN NOBODY! BEATS SUSY IN PRICE, QUALITY & SERVICE! GET MORE AT SUSY

SPECIAL SALE!

SAVE $4 on our Quick Beauty Demi SHORTY WIG

Comfortable, —airy—light— Smooth Fitting

A $8.99

IMPORTED 100% HUMAN HAIR free stand (hair covers entire head) finest Quality

was ~~$12.99~~

Priced to invite comparison anywhere in the World!

CUSTOM SHADE-MATCHING. Enclose hair sample or select: Jet Black, Off Black, Dark Medium or Light Brown, Dark or Light Auburn, Golden or Champagne Blond, Platinum, Mixed Grey, even Frosteds—any 'real you' color! **HOW TO ORDER:** Send full amount and Company Pays Postage. **C.O.D. Orders:** Send $2.00 deposit (cash reg. or money order only) pay Postman balance on delivery. Order Now! **Satisfaction Guaranteed.**

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WIG NEWS

100% Human Hair

Free Case & Stand

SWEPT BACK FLIPPER $17.99 FULL CAP

CUSTOM SHADE-MATCHING. Enclose hair sample or select: Jet Black, Off Black, Dark, Medium or Light Brown, Dark or Light Auburn, Golden or Champagne Blonde, Platinum, Mixed Grey, even Frosteds—any 'real you' color! **HOW TO ORDER:** Send full amount and Company Pays Postage. **C.O.D. Orders:** Send $3.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. Order Now! **Satisfaction Guaranteed.**

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MIDI SPLENDID THINGS

100% HUMAN HAIR

FREE STAND

$14.99 FALL

CUSTOM SHADE-MATCHING. Enclose Hair Sample or Select: Jet Black, Off Black, Dark, Medium or Light Brown, Dark or Light Auburn, Golden or Champagne Blonde, Platinum, even Frosteds—any 'real you' color! **HOW TO ORDER:** Send full amount and Company Pays Postage. **C.O.D. Orders:** Send $2.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. Order Now!

Satisfaction Guaranteed.

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SWINGIN' DEMI WIG FALL with Bangs REAL GURU-VY

only $8.99 FREE CASE

FOR ROMANTIC EVENINGS AND DAYTIME GLAMOUR

Made of Celanese acetate, natural looking, feels soft and lovely like real hair. In Black, Dark, Medium or Light Brown, Auburn, Golden or Champagne Blond, Platinum, or any color your heart desires!

HOW TO ORDER: Send full amount and Company Pays Postage. **C.O.D. Orders:** Send $2.00 Deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. State Color. Order Now.

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Pre-styled 100% HUMAN HAIR WIGLET

SEND $3.99 plus .50 postage and handling

ALL COLORS

FREE STAND

Beautiful hair-do in mere seconds.
Wear 3 or 4 to suit your mood.
Easy to wear — up to 8 inches long.

Satisfaction Guaranteed. Sorry, No C.O.D.'s.

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100% HUMAN HAIR HIS and HERS FULL CAP WIGS

$12.99 FREE WIG CASE & STAND

Pre-cut and Styled. Never needs Setting. Slips over any Length Hair. Just Shake and Wear. Adjustable; Finest 100% Human Hair. All Colors—Black thru Platinum.

Enclose hair sample for matching

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State Color. Order Now! Satisfaction Guaranteed.

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Super-Long & Swinging

"MAXIE" WIG

in 100% Human Hair

$21.00 FULL CAP

FREE CASE & STAND

Deluxe All Hand Made version $34.99

ALL COLORS

HOW TO ORDER: Send full amount and Company Pays Postage. **C.O.D. Orders:** Send $3.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. State Color. Order Now! **Satisfaction Guaranteed**

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The FALL $6.99

Stunning, extra long and luxurious dynel fall hairpiece. Comb and blend into your own hair for added height and fullness. The modern way to be beautifully groomed all the time. Complete Color Range. Send $6.99 plus 50¢ postage and handling. State Color. Order Now! Black, Dark, Medium or Light Brown, Auburn, Golden or Champagne Blonde or Silver Platinum. **No C.O.D.'s Please!**

FREE CASE

Satisfaction Guaranteed

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CUSTOM FIT S-T-R-E-T-C-H Curly Wigs

$11.99 FULL CAP

FREE CASE & STAND

SUSY'S LATEST CREATION FOR A GLAMOROUS NEW YOU — Celanese acetate, natural looking, feels soft & lovely like Real Hair. Comes in colors: Black, Off Black, Dark, Medium or Light Brown, Auburn, Blonde, Platinum or Mixed Grey. **HOW TO ORDER:** Send full amount and Company Pays Postage. **C.O.D. ORDERS:** Send $2.00 deposit (cash reg. or money order only) pay Postman balance plus postage on delivery. State Color. Order Now! **Satisfaction Guaranteed.**

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Latest Fashions at Discount Prices in Wigs, Wiglets & Hair Attachments of Every Description. Also, Beauty Tools, Cosmetics, Personality Glasses and more. Instant Beauty for You—Write Today!

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507 5th Avenue, New York, N.Y. 10017

car, stalled in the middle of the highway, and minus lights. The collision brought near death and a ruptured colon to Warner, resulting in the succeeding years of pain and corrective surgery. Doctors hope this last round was exactly that . . . the last.

Speaking of **WARNER MACK,** the former athletic contender who swapped a promising baseball/football future for a hitmaking one as a Country songwriter/artist, was singing a few athletic praises of his

This is a rare and impassioned photograph of Hank Williams, Jr. & candidate Elliott.

own recently when his nephew **DAVE McCASKELL** of Elkhart, Ind., sighed a football contract with Nashville's Vanderbilt University. Dave enters Vandy this fall.

FERLIN HUSKY (alias SIMON CRUM) is another C&W hitmaker who's been feeling the pains of show business happenstances. A slip which resulted in a fall from the stage during a show a few months ago has resulted in severe back pain and some hospital stays for the talented entertainer.

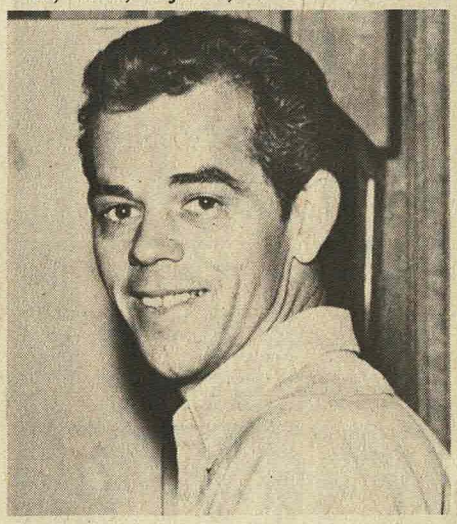
FARON YOUNG and **MARTY ROBBINS** are other C&W greats who are back in the swing of things following hospitalizations. FARON was confined for severe headaches and MARTY reportedly suffered a heart attack, brought on by physical exhaustion.

Country Music's first female Negro star—**LINDA MARTELL**—was the subject of a story-and-picture spread in the March edition of **Ebony Magazine.** Helen King, associate editor, and Ike Sutton, photographer with the slick publication, spent two days in Nashville with Linda, gathering information and snapping pics for the coverage.

Talented youth have become a point of prime concentration for C&W backers. **RONALD LEE SHAW** of Dallardsville, Tex., a high school junior was recently named winner over 24 preliminary winners in the **LORETTA LYNN** Championship Rodeo Talent Contest and awarded a year's recording contract with Dot Records. Nashville's **WSM,** sponsors and home for the world famous **GRAND OLE OPRY,** recently conducted a search for talent and are currently molding and presenting their winners for exploitation. Included in these is the very talented **LOUISE ROBERTS.**

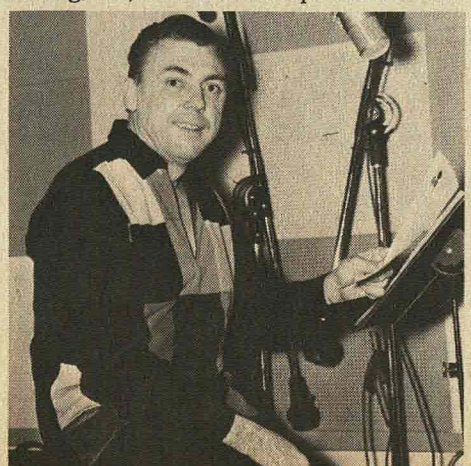
An old photo showing the late Red Foley, Minnie Pearl and Rod Brasfield—Opry favs.

Roy Drusky, like Dave Dudley (mentioned before) was a baseball player, who, injured, turned to music.



Small in stature, Linda Ronstadt's voice is a real powerhouse. Songs are carefully projected, yet subtle.

Dave Dudley, because of his many truck-driving hits, has become tops with simi's.



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Be 4" Flatter With Amazing

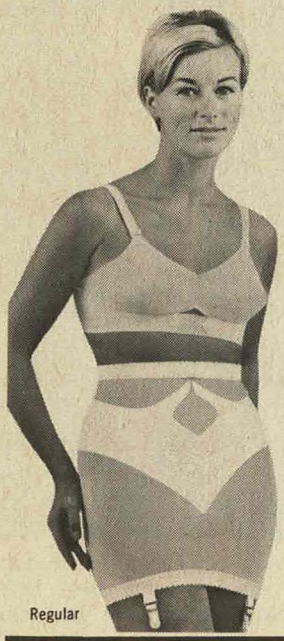
*TUMMY-SLIM**

The Only Abdominal Belt With The Amazing
"INTERLOCKING HANDS OF FIRM SUPPORT"*

Long-Leg Panty

WAIST TUCKED IN – HIPS COMPRESSED – BULGES BANISHED

At once your tummy is flattened and held in. Weakened stomach muscles get the active support they should have. Your waist is gently, but firmly taken in at the same time as your hips are slenderized.



Regular

BE SLENDERIZED UP TO 4 INCHES

Don't let a bulgy midriff spoil your looks. You can look and feel inches slimmer by just stepping into Tummy-Slim.* Remember only Tummy-Slim* has the amazing hold-in principle. "The Interlocking Hands of Firm Support." This exclusive trademarked design is protected by U.S. Patent Office number 506797.

FEEL THE "HANDS" HOLDING YOU IN

Just step into Tummy-Slim* and feel how the "hands" instantly go into action to hold you in and to flatten out your front. Clothes will look so much betteron you. Wearing Tummy-Slim* you'll appear without bulges, midriff roll or flab.

THREE STYLES
Regular
Panty-Brief
Long-Leg Panty

ONLY **$3.98**
(Regular and Panty-Brief)

FREE 10 DAY TRIAL OFFER
Here is our offer. Mail the coupon and when Tummy-Slim arrives wear it 10 days and unless you are 100% satisfied return it and there will be no cost to you.

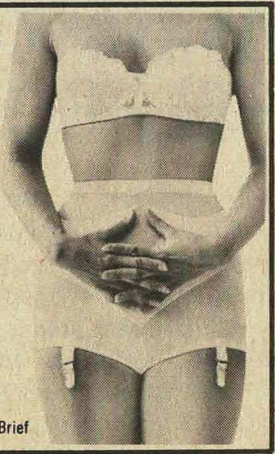
Test the "INTERLOCKING HANDS OF FIRM SUPPORT"—Do This!

Look at your figure in the mirror. Notice the drooping abdomen — the slouched appearance, the flabby waistline. You stick out all over no matter in what direction you turn or at what you look — thighs, hips, back, front, or sides. But don't give up — you can help yourself.

Now interlock your hands across the abdomen (as in the picture). Now firmly push hands up and in. Notice how your extended abdomen is firmly held in — you look inches slimmer, your front is flattened — and you actually feel better already. You have been testing the secret of the "Interlocking Hands of Firm Support."

Notice the difference. With "Interlocking Hands of Firm Support"* your stomach is flattened — waistline taken in — appearance slenderized. You look and feel better. That's because Tummy-Slims*'s "hands" went right to work and did exactly what your own hands did.

* Reg. U. S. PATENT OFFICE No. 566432 and No. 506797



Panty-Brief

SOLD ONLY DIRECT FROM US TO YOU MAIL COUPON

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43 West 61st Street, New York, N.Y. 10023

Send TUMMY-SLIM* on approval for 10-DAYS FREE TRIAL. If not satisfied with results I may return it and my purchase price will be promptly refunded. Thank You. My measurements are: Waist____ inches; Hips ____ inches.

- ☐ Send the Regular Style ($3.98)
- ☐ Send the Panty-Brief ($3.98)
- ☐ Send the Long-Leg Panty ($4.98)
- ☐ Send ____ extra crotch(es) for panty styles 50¢ each. ☐ 5 for $2.00
- ☐ I have enclosed an extra $1.00 because my waist measure is over 37 inches.
- ☐ I enclose $____ send it postpaid.
- ☐ Send it C.O.D. I'll pay postman plus charges.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

N.Y.C. residents include 6% tax. N.Y. State 3%.

Arlo, shown at that "Musical Tribute to Woody Guthrie," shows how he loved dad.

Also joining in the "youthful frolics" is guitar master **CHET ATKINS** of RCA and a group of interested music companies and executives. Atkins recently announced a competitive festival, slated for August in Nashville and offering $11,000 worth of scholarships to the winners.

Did you know that Chart Record artist **DAVE PEEL** was a discovery of TV's **FESS PARKER** (who also does his recording in Nashville), lived much of the past few years with Fess and his family and was a semi-regular on Fess' **Daniel Boone** show, playing the role of David the "mascot/cabin boy?" Dave still plays an occasional role on the TV-er . . . whenever he happens to be on the West Coast.

Dot artist **TOMMY OVERSTREET** and **PEGGY LITTLE** have entered the business world with formation of their publishing company—Little Street Music. Tommy serves as president of it, in addition to holding the head office and running his own Split Rail Music publishing company and II Enterprises, the talent management arm of the organization.

HARRY and **BILL COMPTON,** known professionally as **THE COMPTON BROTHERS,** couldn't afford to be superstitious even if they wanted to . . . not after having such a smash hit with their Dot recording of "Haunted House." Incidentally, the boys recently re-signed with the label . . . meaning they're happy and Dot's happy.

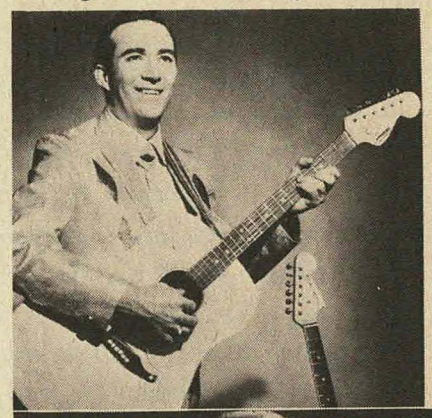
What could be more "country" than a pair of identical twins, twanging away, than the Chapprral Brothers???

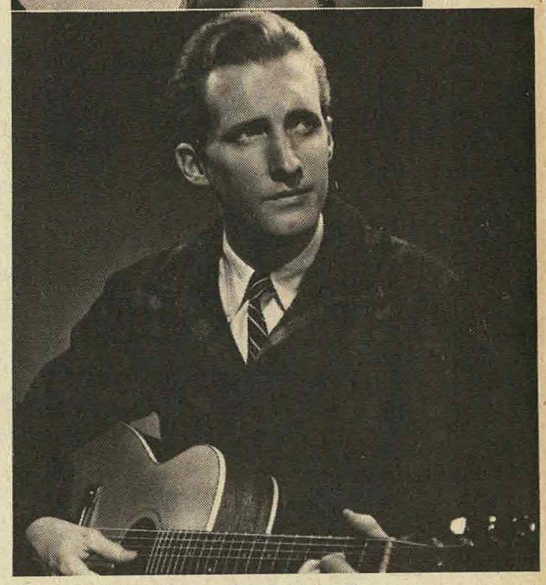
Jeannie C. Riley (with soap star, Angus Duncan) makes a premiere . . .

Speaking of contract inkings, **MAXINE BROWN,** sister of **JIM ED BROWN** and former member of **THE BROWNS,** has signed on the dotted line with **SHELBY SINGLETON's** Plantation Records.

Monument recording star **ED BRUCE** is a mighty unique guy in many ways. He has a country/soul/rock/blues style totally his own and although he works more than most people in the entertainment business, he probably travels less than anyone else in the same bag. Besides hosting an hour variety show five mornings a week for **WSM-TV,** Ed pulls up a stool six nights a week and entertains night-lifers in various of Nashville's top lounges. He's also unique in that he can be referred to as "the guy with the two first names." Ironically enough, they're both his own and not merely manufactured for stage purposes.)

Faron Young started singing and recording when he was only fifteen . . .





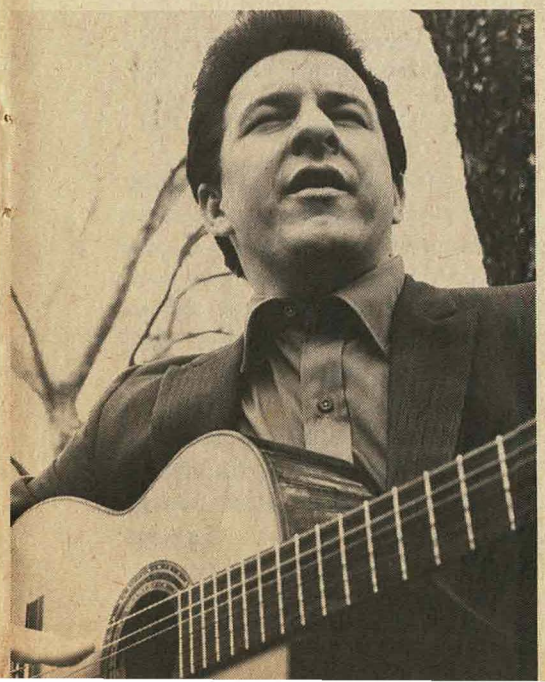
George Hamilton, IV, not to be confused with anyone else, has been around a long time; will be, too!

SHELBY SINGLETON's recording studio is being kept active these days by people like **JEANNIE C. RILEY** and a host of unusual new-

comers—including **TOKYO MATSU,** a singing, fiddle-playing mite from Japan; **HERBIE HOWELL,** a one-man band, and **DAVID COE,** a hippy attired, country songwriter who sings a wicked underground brand of blues and readily admits to an extended prison record.

In spite of all his success as a basically Country artist, **GLEN CAMPBELL** has never actually appeared on the **Grand Ole Opry.** He's worked from the Opry House stage on three occasions—one when he received the 1968 award as Country Music Entertainer of the Year and twice when he filmed guestings on the **JOHNNY CASH SHOW** in the summer of 1968 and January of this year. During these visits to Nashville, the young entertainer has almost routinely made a comment that's creating some resentment and hard feelings among his fellow constituents in Music City. When presented with the 1968 award, Campbell—who was rushed in for the event by private jet from location filming of the **True Grit** flick—said, "I guess it was all worth it." Well, boys will be boys.

During an interview while in Nashville this January, he was expounding on what he had accomplished in the past few years and after referring to the "amount of pickin' and singin' " he used to do, he was quoted as repeating



Tommy Cash, Johnny's brother, is a singer and guitar player, in his own right . . .

One of Ferlin Husky's saddest discs, "Hank's Song," was written for his hero, Hank Williams . . . a song of tribute.

his "guess it was all worth it after all" phrase. Country Music people are extremely proud and loyal and it'll be too bad if a basically nice guy and a truly talented artist loses the respect and admiration of so many pros . . . simply because of these repeatedly ill-chosen words!!

Jackie DeShannon (of Beatles' tour fame) and husband at premiere. Jackie has turned "Country" on Campbell.

Hear that **MICHAEL PARKS,** TV's motorcycle riding **Bronson** has gone the Country route with a new LP.

The death of **HARRY SILVERSTEIN,** 39, who worked his way up through the ranks to his right-arm position to Decca Record chief **OWEN BRADLEY,** rocked Music City back on its heels. Harry was extremely well liked and will be missed by many.

Hit songwriters/artists **KRIS**

And here are Flatt and Scruggs—known to even more millions as the "intro" to the Beverly Hillbillies T.V. program . . .

KRISTOFFERSON and **BUCKY WILKIN** recently hit the mountain tops in Peru to do some work with **DENNIS (Easy Rider) HOPPER** on Hopper's forthcoming flick—**The Last Movie.** Film also includes **CHILL WILLS,** another frequent visitor to Nashville for recording sessions.

Anyone questioning the rumor that Country Music is one big happy family need look no further than the following situation for proof, that it is. The groovy, hip Country talents of **MAYF NUTTER**—who portrays Festus' cousin on **Gunsmoke**—are expounded on his latest Straight Record release—a disking paying tribute to **TOMMY CASH's** brother, entitled "Hey There Johnny," and recorded in **MERLE HAGGARD's** studio in Bakersfield, Calif., with Haggard's band furnishing the background pickin' and the **HUGH JARRETT SINGERS** supplying the vocal accompaniament . . .

That's all. See you all—pardon me, that's ya'll—next issue . . .

Bonnie Bucy ■

Our Bernie Harris

RECORD TIME

by Bernard Harris

■ Keep reading folks—cause I'm giving away prizes—prizes—prizes . . . You'll find complete details at the end of this article.

I do not intend to influence your taste in Country and Western Music . . . to borrow a phrase from Dragnet. "I'm just here to report the facts," quite possibly tell you of an album, record or tape you may not be aware of. And now we go to work:

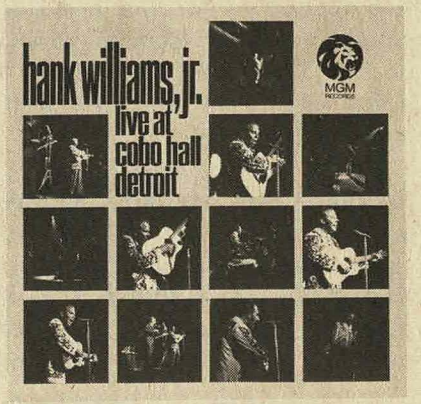
Coming up quickly is a single, "Walk Unashamed" from MGM Records. **TAMPALL** and the **GLASER BROS.** are the parties responsible for the sound that's riding the range . . . T & G.B. have a special feeling for today's sound. They sense the spirit of their audience and present total entertainment whether in Europe, California or on the stage at the **Grand Ole Opry** where they have been regulars since 1962. Whenever they touch music, something exceptional happens. Versatile songwriters they can express the deepest feelings of everyone who ever dreamed. Everybody remembers ballads like "Stand Beside Me," "Streets of Baltimore," "What Does It Take" and the million-seller "Woman, Woman" . . . Because they lead the trends, because they express the soul of contemporary Country music and also because of records like "Gone," "On The Other Hand," "Through The Eyes of Love" and the two-way Country-Pop hit, "California Girl," Tampall and the Glaser Brothers are among the top Country and Western music stars.

At Decca's party for Loretta Lynn: Jus' Plain Joseph, Rhea & Bernie Harris and that gal, Loretta Lynn.

Tex Ritter, the granddaddy of 'em all, is going strong!

Ask your local disc jockey to play these up and coming discs—if you like them, add them to your collection: "Here's A Toast to Mama" (Charles Louvin), "Your Husband, My Wife" (Bobby Bare and Skeeter Davis), "If I Were A Carpenter" (Johnny Cash and June Carter), "Jim, Jack and Rose" (Johnny Bush), "Get Together" (Gwen and Jerry Collins), "Wabash Cannonball" (Danny Davis and the Nashville Brass), "She Cheats On Me" (Glen Barber), "Daddy I Love You" (Billy Joe Spears), "The Sun's Gotta Shine" (Wilma Burgess), "Something To Think About" (Luke the Drifter, Jr.), "Country Girl" (Jeannie C. Riley), "I'll See Him Through" (Tammy Wynette).

For the owners of 8-Track or Cassettes—Enhance your collection, if you have not already, with "Johnny Cash At San Quentin," "Nashville Skyline" (Bob Dylan), "Okie From Muskogee" (Merle Haggard) and "I'll Never Be Free" (Johnny and Jonie Mosby) . . .



Prizes, prizes, prizes—be sure to watch these pages for such remarkable goodies as free albums from MGM and many others, too!

Incidentally, I have information from the most reliable sources on 8-Track versus Cassette—If you are planning to buy tape hardware, by all means buy cassette. Manufacturers are swinging over from 8-Track and there is complete concentration on Cassette for the future. 8-Track will still be sold, but in ever-diminishing quantities. Several major companies have already raised prices on cassettes from $5.95 to $6.95. Take a tip from *(Continued on page 44)*

WOODSHED

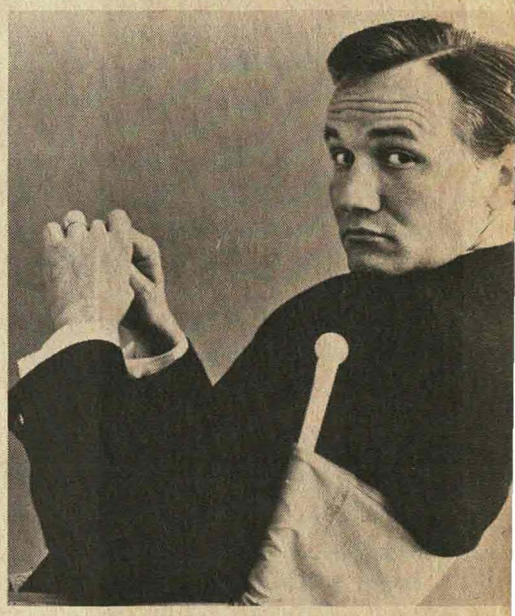
Shelby Singleton, to whom much of this issue is dedicated, holds up awards he received from Billboard, for chart hits.

■ To begin with, let us explain the meaning of the title. From its inception, the back-and-forth discussion, rearranging and work that goes into a new song is referred to as "woodshedding." And since this column is devoted to questions from you, the reader, concerning the "back-bone side" of the music industry, it seemed like an appropriate heading. So if you have any inquiries concerning either a specific artist, how a recording session is conducted or any subject pertaining to the music business, address them to this column.

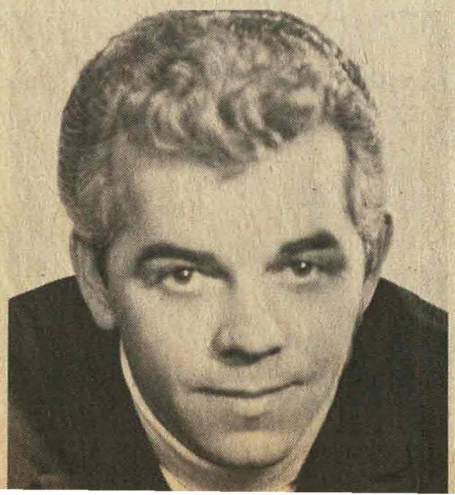
Q. "I've read so much about 'demo sessions.' What, exactly, is a 'demo'?"

We put this question to *Audie Ashworth,* v.p. of Moss Rose Publications, Inc., who offered this explanation: "'Demo' in the music business is a shortened form of 'demonstration.' We take the raw material from the songwriter into a studio with a basic group of musicians, usually just a rhythm section, including drums, bass, rhythm-guitar and piano. Sometimes we add a lead instrument such as lead guitar or steel. What we're doing is a basic arrangement on a piece of new material to get the melody line and illustrate the *(Continued on page 60)*

Steve Stills and Al Kooper at one of the "super sessions" at a Nashville recording.

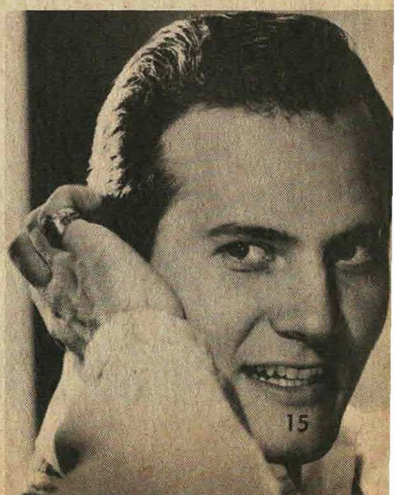


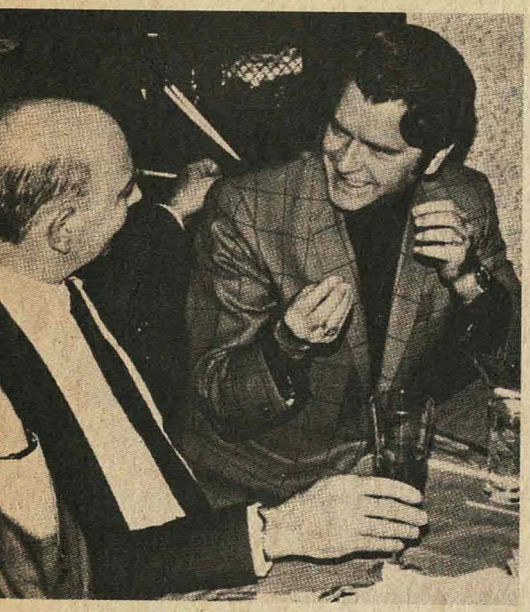
Roger Miller ("Dang Me," "King of the Road"), leans back and relaxes for a few minutes after recording some ideas of his latest country hits.



Roy Drusky has songs recorded by such greats as Kitty Wells and Eddy Arnold; he relaxes by doing more songs and managing licensers, SESAC . . .

And here's ole Pat Boone—just givin' a listen-in to how those country boys are givin' it to cities.





Sam Phillips, left, is shown with editor, Paul Ackerman, at right (above).

JOHNNY CASH: THE MAN HE OWES IT ALL TO

by Claude R. Hall

■ The most "fantastic" recording artist today? Sam Phillips, who changed the sound of music around the world, has no doubt but that Elvis Presley is king. Yet, one of the unknown facts is that Elvis Presley came near to floundering before he came up with a commerical record.

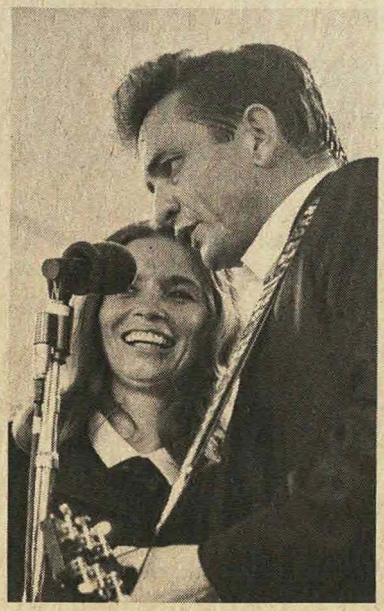
"Without Love" was the first record that Elvis Presley tried to cut. And Phillips remembers that Presley tried to cut it for six months. Scotty Moore and Bill Black were two musicians working with Doug Poindexter. Phillips got them together with Presley. "I put out some kind of record, but I knew it wasn't good," Phillips said.

At this time, Phillips, a former disk jockey, had two fairly decent hit records under his belt—"Just Walking in the Rain" by the Prisoneers and "Love My Baby" by Little Junior Parker. But those were not exactly wealthy times. In fact, it wasn't until "Blue Suede Shoes" much later by Carl Perkins that Sun Records actually went into the black profit side of the ledger. In the early days of the label and recording studio, Phillips recorded a lot of blues artists and remarked once that he didn't know "how many of my artists were arrested because they had too many people in a car. I don't mean by this that our Southern people were against the Negro, it's just that there were laws against having too many in a car, I guess." He mentioned that his artists then could not afford separate cars.

Phillips had bought *(Continued on page 52)*

Starting, as you know, as a so-called summer replacement, J&J made it as "reg'lars."

Johnny and June Carter Cash are really happy folks these days, as you can see.



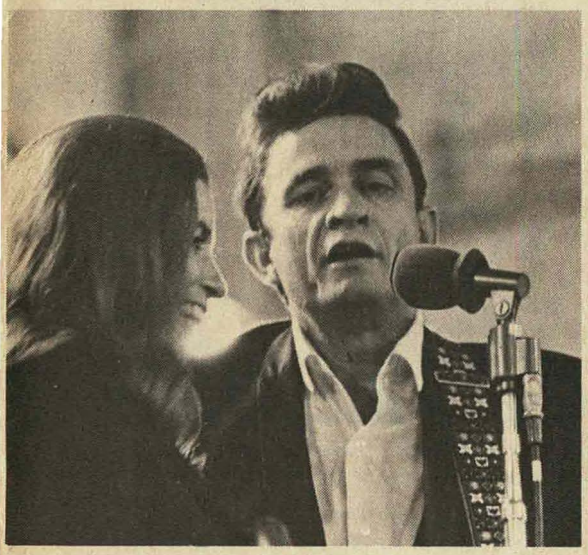
Bonanza's Blocker, being "upstaged" by a country kid, appeared on J. Cash's program.

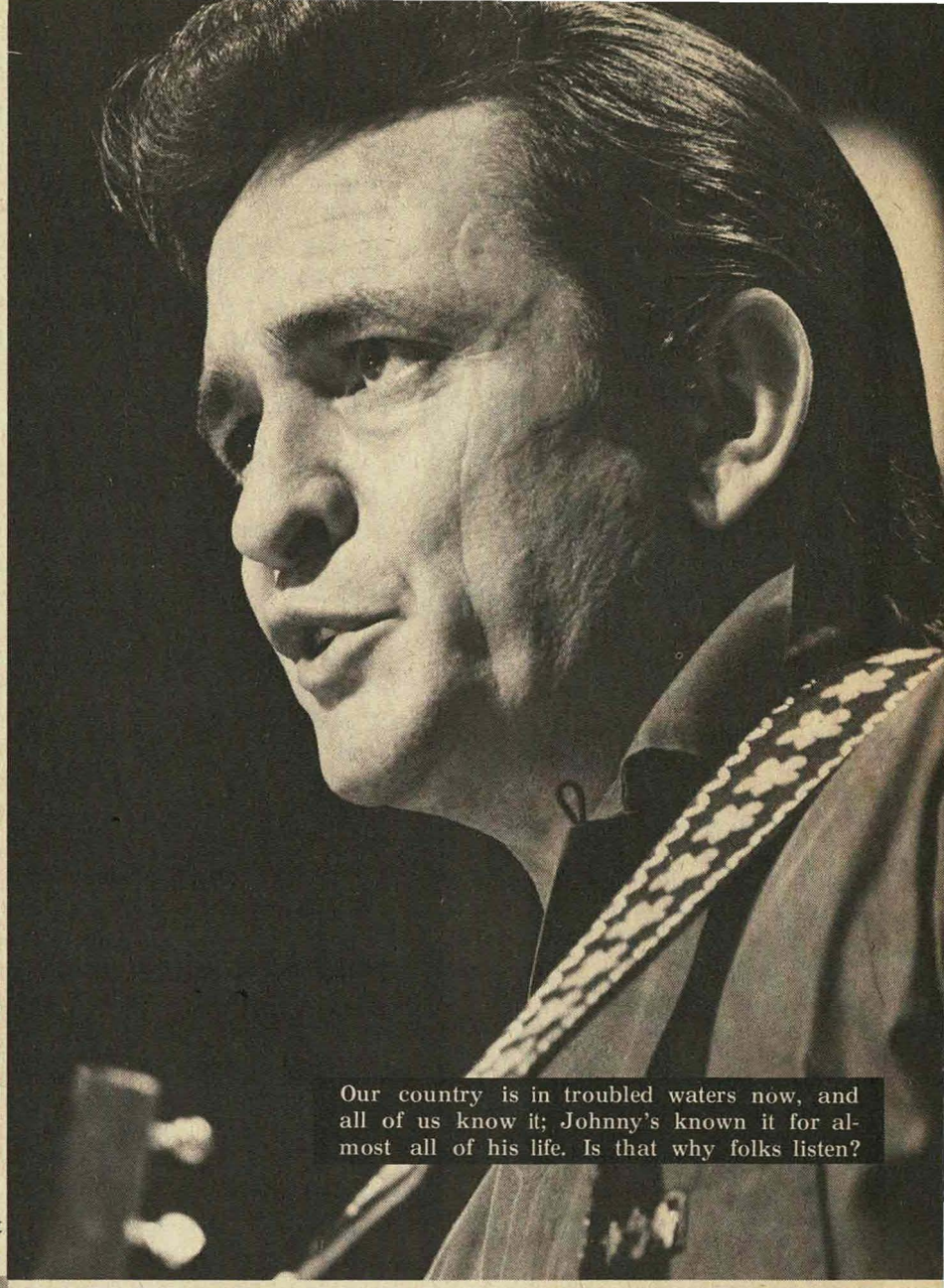
EDITOR'S NOTE:

This article, by Claude R. Hall, Radio-TV Programming Editor of Billboard, *the weekly trade magazine of the recording industry, was originally published under the title,* Phillips, Presley, Cash, Sun, *in the seventy-fifth anniversary issue of* Billboard.

We are grateful to Billboard, *to Mr. Hall, and to Paul Ackerman, Music Editor of* Billboard *and guiding spirit behind its anniversary issue, for permission to reprint this revealing and provocative article.*

You can see the love in June's eyes . . . as she listens to Johnny tell it like it is . . . and was.





Our country is in troubled waters now, and all of us know it; Johnny's known it for almost all of his life. Is that why folks listen?

It took Johnny years to "prove" to June that he was going to be all right; then they wed.

The Johnny Cash Show is welcomed across the width and breadth of America—it has heart.

Elvis Presley burst upon this scene like a rocket, and he hasn't fizzled since, switching from r&r to country.

Back in '57, Ogalee Davolt, 15, sis, Sharyn, 14, primp in front of bedrm. mirrors, surrounded by Presley pix . . .

In '56, a crowd scene in the Paramount shows how kids went "mad" over Elvis—from reaching out to him, to "swooning."

■ **Now that Elvis is his thirties, a millionaire so many times over that only his manager and the Internal Revenue Service have any real idea how rich he is, and a household word not only in his own country but clear around the world, it takes a herculean effort of the memory and the imagination to recall just what kind of effect Elvis Presley had, back in the 'fifties. Today, he outdraws every other performer at Las Vegas, is recognized instantly by toddlers and grandmothers alike, and among musicians he is regarded not only as a revered elder statesman but as a continuing and vital force. Fifteen years after "serious" musicians and sociologists had shrugged rock music off as a passing fad, Elvis the magnificent came up with one of his biggest hits, and strongest records artistically—"The Ghetto."**

It is altogether too easy to get the feeling that like music and youth, Elvis himself has always been with us. It is hard for many of his present-day fans to admit, even to themselves, that they weren't quite ready for Elvis when he burst like a bombshell upon us. Or, among younger fans, that they had even considered him a sell-out, a has-been, a moldy-oldie, before they grew up and awakened to his genius.

Back in the early fifties, the impact of Elvis was, if anything, even more devastating than the impact of the Beatles in 1964. In the case of the Beatles, at least that heavy back-beat was familiar. We knew what rock music was, anyway, though a *(Continued on page 57)*

And this posture of Elvis tends to show why kids went wild for him back in 1956. This was shot in sedate Tupelo, Mississippi.

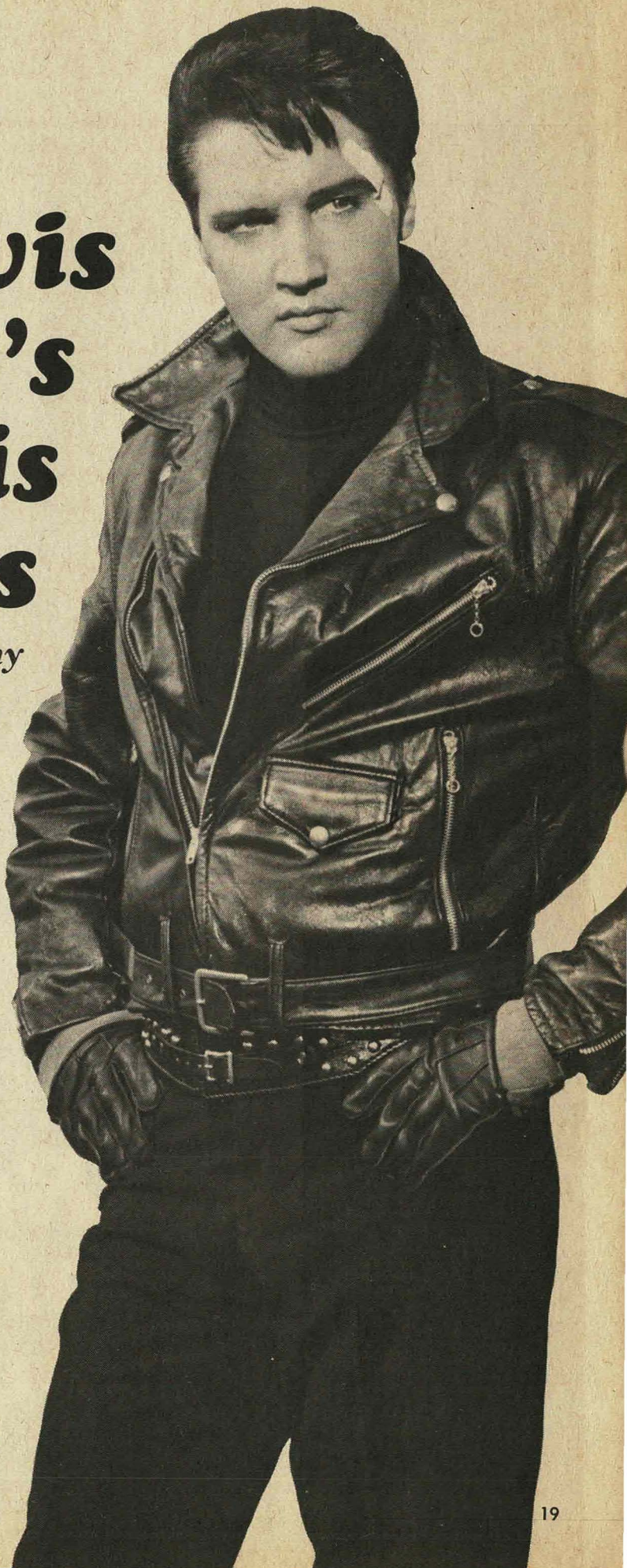
In Long Beach, California, Presley gave autographs to adoring fans; also in '56.

Signs of the times (or is it fans?)—anyway, this girl stretched for El in 1957.

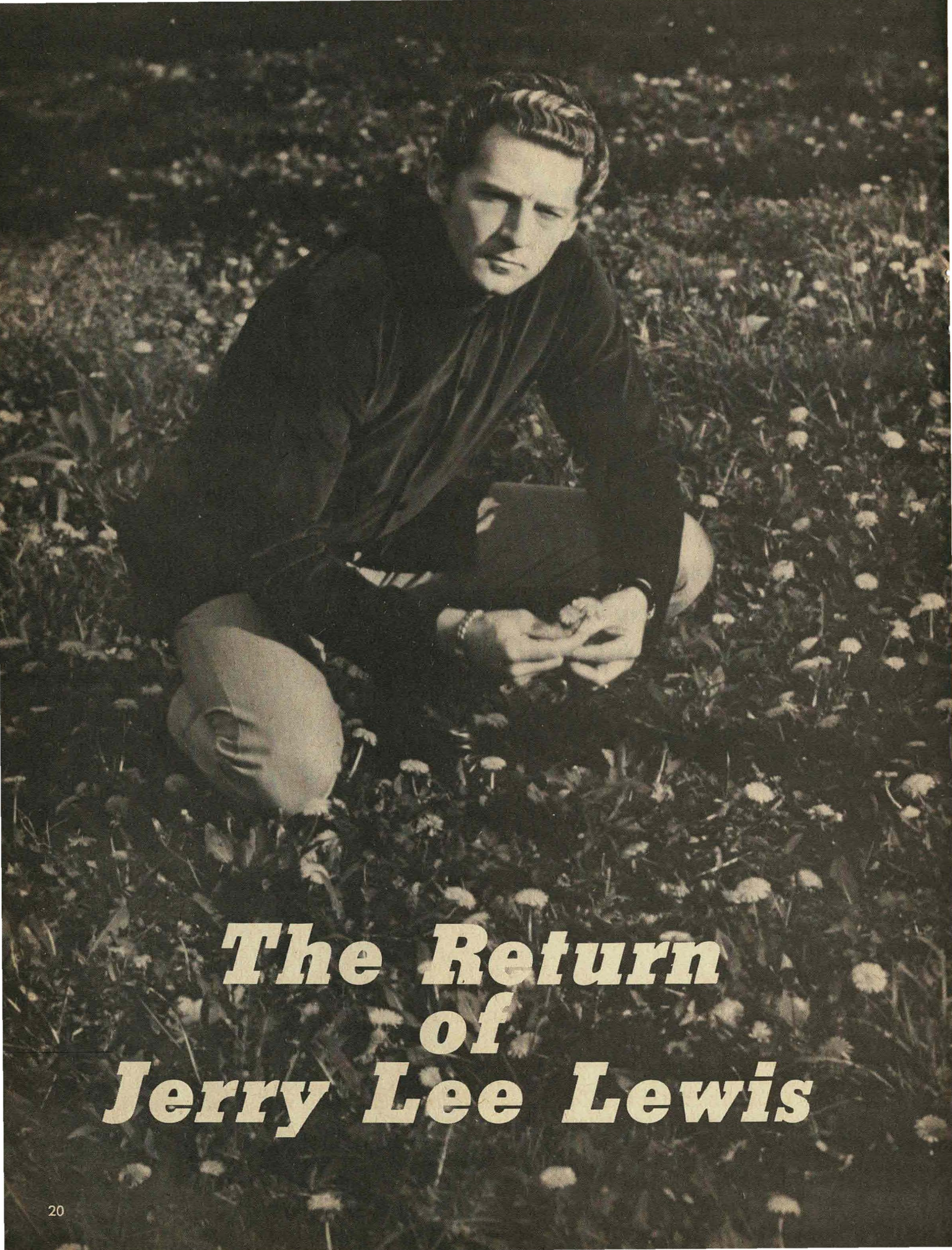
Elvis "tells it like it is"—or was—way back in '56, when Ed Sullivan wouldn't allow him to be photographed below the waist on El's 2nd appearance. Girls went crazy.

Elvis Presley's Memphis Years

Elvis has come a long way since his "truck-driver" days; and Sun Records (now taken over by Singleton) had a major role in helping him find his way into records...so he could find his way into all of our hearts. Don't think companies are "cold."



Elvis has always had a strong body—after all, he did work hard at being a truck driver once... and that is a hard job; now he has a strong face too.



The Return of Jerry Lee Lewis

by Al Preston

In the late 'fifties, Jerry was a smash-hit in the r&r field. Then, for a while, he was "nothing." Now, going back to Country, he's it!

■ Jerry Lee Lewis sings a lot of sad songs these days. When he leans his head back and sings, "What Made Milwaukee Famous Has Made A Loser Out of Me," he wails like a lonely coyote on a cold winter night. Even his piano sounds sad.

But don't be fooled by the sound of his voice or those crying fiddles in the background. Jerry Lee doesn't have anything to cry about these days. In fact, he's having a ball.

And why shouldn't he? His last single, "One Minute Past Eternity" climbed up the country charts faster than a fireman going up a burning ladder. And then there's Together—the album he cut with his sister and singing partner, Linda Gail. That album has been riding the Top 40 country charts for months. All told, Jerry Lee has had at least three albums on the country charts for the past six months.

It's no wonder that Sun Records brought out their Jerry Lee Lewis Golden Hits package—two volumes worth—last winter. Shelby Singleton pulled the two albums of oldies out of Sun's memory bins, along with a similar package by Johnny Cash. Needless to say, all four memory albums skyrocketed to the charts, where they've stayed—and stayed. These gold records have meant gold in the pockets for the record company—and they also showed that Jerry Lee's albums could give those by Johnny Cash a run for their money.

There's only one problem. While Jerry Lee certainly has some "Golden Hits," he doesn't exactly have "golden memories" about those days gone by. In fact, if it weren't for the jingling coins those old songs bring in, he'd just as soon forget about the late 50's entirely and *(Continued on page 42)*

Jerry Lee used to literally "jump" on the piano, during his rock 'n' roll phase. I mean, he used to beat it with his hands, elbows and his two feet.

Now, coming back to his true origins, Jerry Lee strums and sings from the heart. He, like his country, is coming back to tradition, family, truth.

SHELBY SINGLETON: Sun Artists Rise Again!

Shelby Singleton iu shown (r.) with Henry O'Neal, V.P. of R&B promotion, and Dick Clark (center); all music men.

Talk about automation (and who isn't?) Shelby Singleton started out as a mere machinist at Remington-Rand, then developed a "line" for automated 155-m.m. shells—and then went on, with $1,000, to record the finest singers ever...

■ With initial capital of $1,000, plus 11 years of experience as A&R vice-president of Mercury Records, Shelby Singleton has created one of the all-time super-success stories in the whole world of music, entertainment, and recording. It's not merely that his complex corporate gross ran somewhere between $5 and $7 million in the year 1969—after all, figures like that are slightly unreal to most of us. He also discovered and developed two of the brightest new country-singing talents of the moment—Jeannie C. Riley and Linda Martell. He also scored the coup of the decade when he bought out Sam Phillips' Sun Record catalogue and began reissuing vintage Johnny Cash and Jerry Lee Lewis. On top of this, he pursues his own activities as record producer as well as corporation head, and has big plans for future development of a full-scale entertainment industry center in Nashville.

Well, Shelby Singleton has always moved fast, and if he's a multi-millionaire today, long before his fortieth birthday, it's because he has a peculiar assortment of talents and energies almost ideally suited to the country-music world. It took him a little while to find his niche, though. After growing up in Texas and Louisiana, and a year at Meadows Drone Business College, he worked mostly as a machinist and engineer for Remington-Rand, even going so far as to design a fully-automated manufacturing line for 155 millimeter shells. Even today, with all his other accomplishments, Singleton describes that project with particular zest.

When he was 26, he made a complete break with his past and went to work for Mercury as a regional representative and promotion man. Having been raised with country music an integral part of *(Continued on p 40)*

All business, when it comes to running a huge corporation like the one he "revived," Shelby is all heart when it comes to the corps' musicians.

Into every phase of the recording operation, Shelby listens to a playback of one of Plantation record artists, Dave Wilkins (w. son Steve).

MIKE DOUGLAS

Bobby Goldsboro, Del Reeves and Loretta Lynn were but a few of the many top guests who joined Mike in that full week-long salute to the "Nashville Sound" on the Mike Douglas Show on the Group W stations, 'cross-country . . . It was such a solid success that Mike's in the process of planning yet another of those country-sound shows . . .

SALUTES COUNTRY MUSIC!

Mike talked with Peggy Little, who told why she had to change her name when she began singing. Some story!

Mike Douglas, no slouch on any scene, tuned in on the Country & Western one not too long ago. We could have called this story, a salute to C&W Music—but that would have been "bragging," and looked like he saluted us kin...

Fannie Flagg (of Candid Camera fame, among other things) broke up everyone.

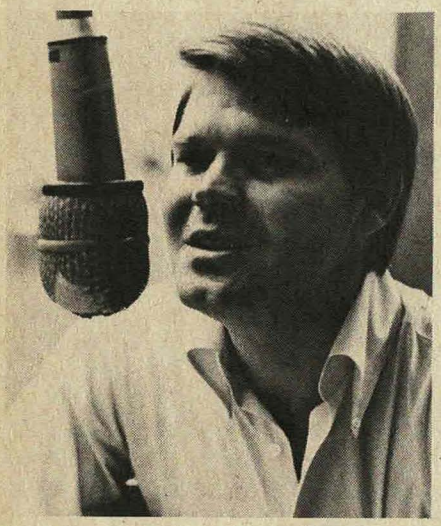
Mike "presented" Chet Atkins, "Mr. Nashville Sound" during special C&W week . . .

Gene Autry, with Mike, the latest to become elected to the Country Hall of fame, told folks about his early days in the world of radio . . .

DOWN HOME WITH THE GLEN CAMPBELLS

by Winston Carter

Sometimes, in this unhappy world, in this troubled new decade, all seems lost. And then you visit with Glen...



Glen gets close to the mike to record a new song, surely to be another hit.

■ Glen Campbell is a millionaire—but you'd never know it from the way he talks or lives. His career has taken him farther than he ever dreamed, but success certainly hasn't gone to his head.

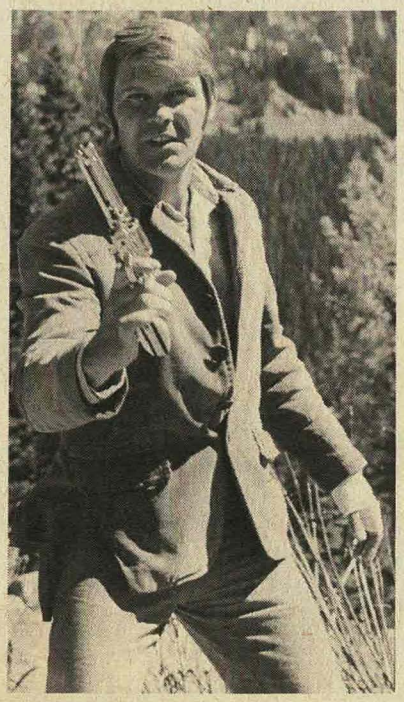
"I'm livin' in tall cotton," he says happily, flashing the boyish grin that has become almost a trademark. "But I don't think I've changed all that much. I'm still just a boy from Arkansas."

One learns quickly when talking to Glen that the down-home quality to his TV show—The Glen Campbell Good Time Hour—isn't the least bit phony or put-on. It's all Glen, just the way he is. He just can't forget his roots, his boyhood days growing up in Delight, Arkansas, on the family farm—and more importantly, he doesn't want to.

"I owe most everything to my family," he says. "They were my biggest influence. I'm not too likely to forget about the things they taught me now."

Glen really does attribute a lot of his success to his parents. "All my kinfolk sing and play the guitar," he says. "It's only natural that I should have an ear for *(Continued on page 56)*

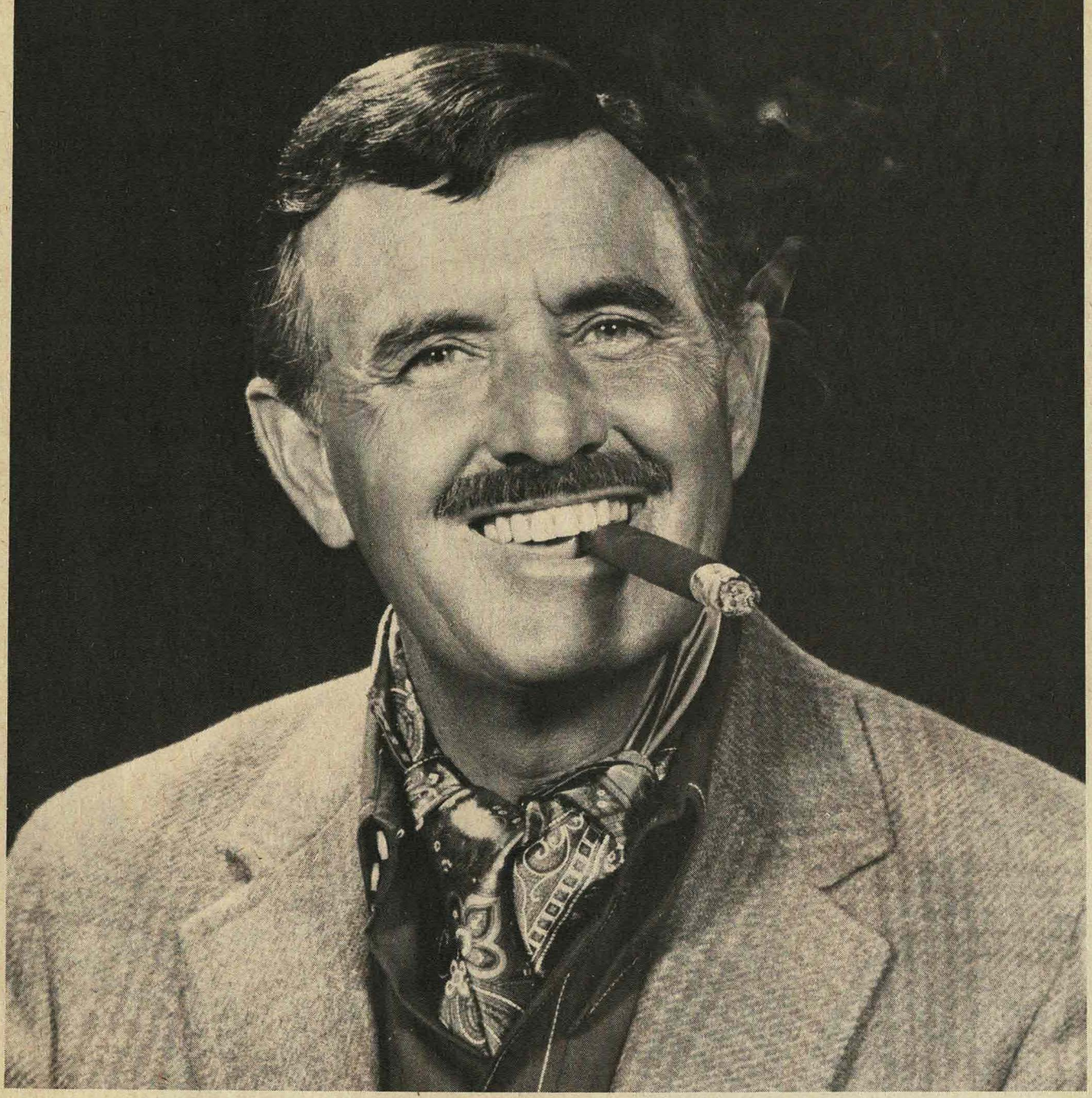
Yet the couple can dress up with the best of them and go to premieres . . .



His guitar, his smile, his honesty are what made "down-home" Glen a real great.

In his first movie, True Grit, with top star John Wayne, Glen loved it . . .

Glen and wife, "Billie" Campbell show how radiantly happy they are with the "simple life," despite their millions.



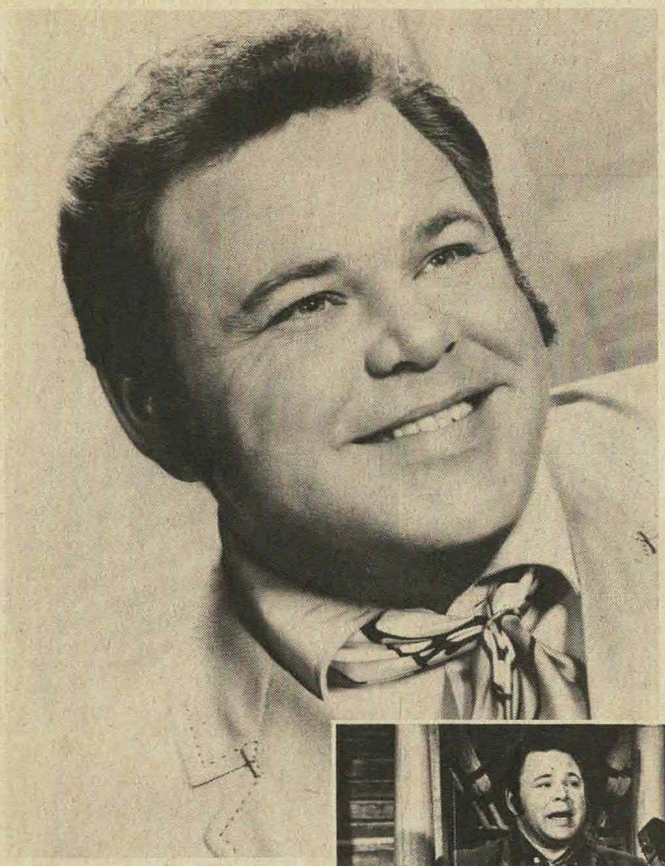
ARCHIE CAMPBELL: "WHAT'S SO FUNNY

by Bonnie Bucy

■ An interview with comedian Archie Campbell is like a breath of fresh air. He's every bit as charming, delightful and witty in person as he is during stage or television appearances. And during the course of conversation, the professional entertainer revealed his own personal views on comedy.

When asked to expound on the popularity of country humor with all types of people in all walks of life, Archie said, "Well, you can't really distinguish between 'country' humor and 'city' humor. Let me give you an example. If I begin a joke by saying, 'I was walking down Broadway and stopped in at Dempsey's . . . ' it's immediately identifiable as a city joke, a New York joke. But if I start the same joke by saying 'I was walking down the road and stopped in at Clem's General Store . . . ' that places it in the 'country' category. So it's not the joke itself . . . it's how you tell it."

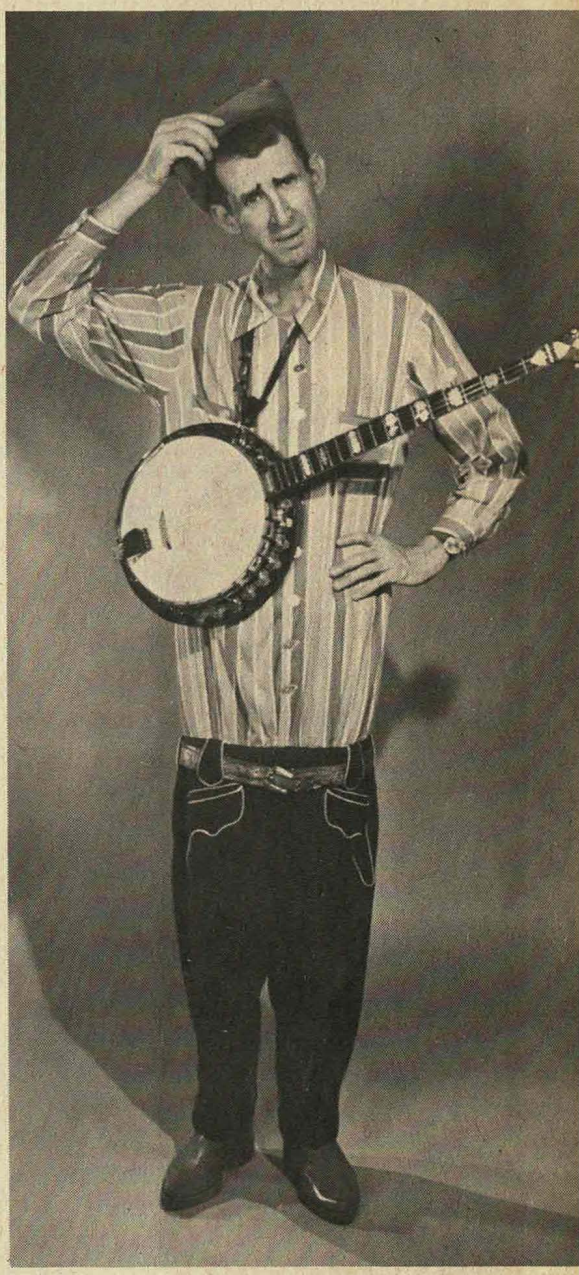
Referring to his personal views on what comedy should be, he continued, "That's easy—comedy should



Here's a rare shot of Roy Clark, serious. He is usually quite a clown.

Hee Haw was an unexpected hit for the network. I mean, who digs corny stuff? Well, Archie Campbell's one. (He's shown on opposite page.)

And here's Roy doing his thing, with washboard and the whole bit. A funny man!



What's so funny about country humor? A Stringbean is scratching his head—doesn't he know the answer, either?

ABOUT COUNTRY HUMOR?"

be kept basic, simple. People shouldn't have to sit around scratching their heads after they hear a joke, trying to figure out what made it funny. If they don't catch the punch-line, it makes them feel ignorant. Too much comedy nowadays is based on world events or social satire, which makes it categorized. Not everybody is familiar with everything going on in the world today or that—for a hypothetical example—President Nixon is feuding with the mayor of Detroit. That's a fictional situation, of course, but I think it gets the point across.

"Comedy should appeal to everyone. On **Hee Haw,** the writers do all the thinking—all the audience has to do is listen and laugh, not listen and wonder why they **should** laugh. I think that's one reason for our show's popularity. **Everybody** understands what we're talking about."

The multi-talented comedian writes the material he uses on **Hee Haw.** He stated that some of the routines were ones he had *(Continued on page 54)*

Charley, once a Major League outfielder and pitcher for the L.A. Angels, used to pick cotton . . .

Charley Pride: A Matter Of Pride

by Jimmie Watson

Charley is one of the greats, as all—or most—of you already know. His style's different, kind of black etched upon a "white" sound....But nothing separates him from us.

■ It's a surprise to hear Charley Pride for the first time. There are stereotypes everybody expects when listening to a Negro who spent the first 17 years of his life in the small cotton-farming town of Sledge, Mississippi, about 55 miles south of Memphis. Where is the influence of the gospel song, the spiritual, the field holler, the blues? Nowhere to be heard in his singing or his guitar picking.

This is Charley's choice. When he turned 17, he picked himself up and walked out of the Southern Negro community—to play baseball, first in Detroit and then, when he had made his name in the Negro American League in the North, back in his home country with the Memphis Red Sox. After a two-year hitch in the Army, Charley made it back into baseball, into the major leagues, playing outfield and pitching for Los Angeles, starting in 1961. And he didn't *(Continued on page 38)*

But he began pickin' guitar back in his days as a smelter; got discovered by RCA's Red Sovine late in 1963 . . .

Today, Charley's finest songs could be sung by anybody in the field with enough talent and sensitivity. He's real folks.

Her heart in her eyes (and voice) Loretta pours out her thoughts in that rich voice of hers. At one time nearly everyone in the city of Nashville thought her "too Country;" her manager didn't.

Loretta's face is strong, clearly showing her fine character; her smile, however, shows her warmth.

■ The first thing Loretta Lynn ever had to show for her talents as a singer was a wristwatch she won in a talent contest that Buck Owens staged in Tacoma, Wash. The very next day, the watch stopped running.

Now, a decade later, Loretta is doing much better for herself (and so, for that matter, is Buck Owens). She can get her jewelry at Van Cleef & Arpels, if she cares to. Her wide-ranging business interests include a rodeo, a string of western-style clothes shops, and a small, pre-revolutionary town near Nashville. She has had 12 top-10 albums and 17 top-10 singles, and is booked more than a year ahead for personal appearances.

She's one of the best-loved country singers in the world, and probably one of the richest women in Nashville, but when you meet her, those facts don't enter your mind. You're impressed by her genuine warmth, for one thing, and by her extraordinary beauty, for another.

Her photographs are unfair. I'm sure that Decca tries, but none of her album covers or publicity shots prepared me for Loretta Lynn *(Continued on page 62)*

A HEART-TO-HEART TALK WITH LORETTA LYNN

by Kristin White

Look at these candids of Loretta, and you see clear into her very soul...which is plain and honest and loving. It's strange, but no camera seems to be able to get a likeness of her lovely surface.

A masterful singer and music-maker, Loretta is one of America's best-loved country performers. She is also one of Nashville's most wealthy women, but you would never know it to meet her...

UNDISCOVERED COUNTRY: PAUL SIEBEL

After six years as a more-or-less dedicated country-musician and song-writer, Paul's finally off the ground. Pop-country is the sound now—and so it won't be long before fans catch up.

■ Paul Siebel is a new country songwriter with a clear tenor voice that can make your eyes sting. His face is full of sorrow, like a hound's. In a few years he's going to look as careworn and haunted as Johnny Cash or Merle Haggard, and it's quite possible that by that time he's going to be as familiar as they are.

For Paul has a single-minded sense of direction about his career and his music, and though he isn't quite certain where he's headed, there's no doubt that when he gets there, it'll turn out to be the right place.

Paul has a magnificent new LP on Elektra, which he doesn't like very much. "It's too pretty," he insists. "I was looking for a harder sound." To me, the record is an appropriate and becoming setting for Paul's lyrical, heart-wrenching songs, and the fine young studio musicians who back him up seem to get some nice thngs going.

But Paul isn't satisfied. "Maybe I just keep hearing everything that's wrong." he reflects, restlessly.

The hassels of making audible music out of the songs he writes are almost not worth the effort. "All I want to do, really, is write songs," he says. His face looks pained as he describes the ordeal of working with musicians, producers, and engineers to approach the kind of sound he wants. "They end up doing the boogaloo together, and I tell them, 'Say, man, that's really great, but it's not what I want.' They go off on some thing of their own and afterward they tell each other, 'We should play it that way all the time,' and I have to tell them they should do it just the opposite."

But, says Paul, you can't do without at least one back-up musician. "You can't play country music all by yourself," he says. "It just isn't possible. Whoever heard of Bill Monroe getting up and playing alone, without anyone? Folk music—you can do that alone. I sometimes do Jimmie Rodgers things solo."

Paul spent his childhood in Buffalo, N.Y. When he was in high school, his father, a carpenter, moved the family to Attica, also in upstate New York, where he tried to make a go of a middle-sized farm. "But he couldn't get it together," says Paul.

He attended the central high school in the area, with the kids of other farmers, during the fifties. It was then that he developed his interest in music. "I played violin, string bass in a group, and sang in the choir a lot," he recalls. "I don't want to go back and see the kids I went to school with. I haven't seen my parents for more than six years—they split up. My sister is somewhere, married, I think."

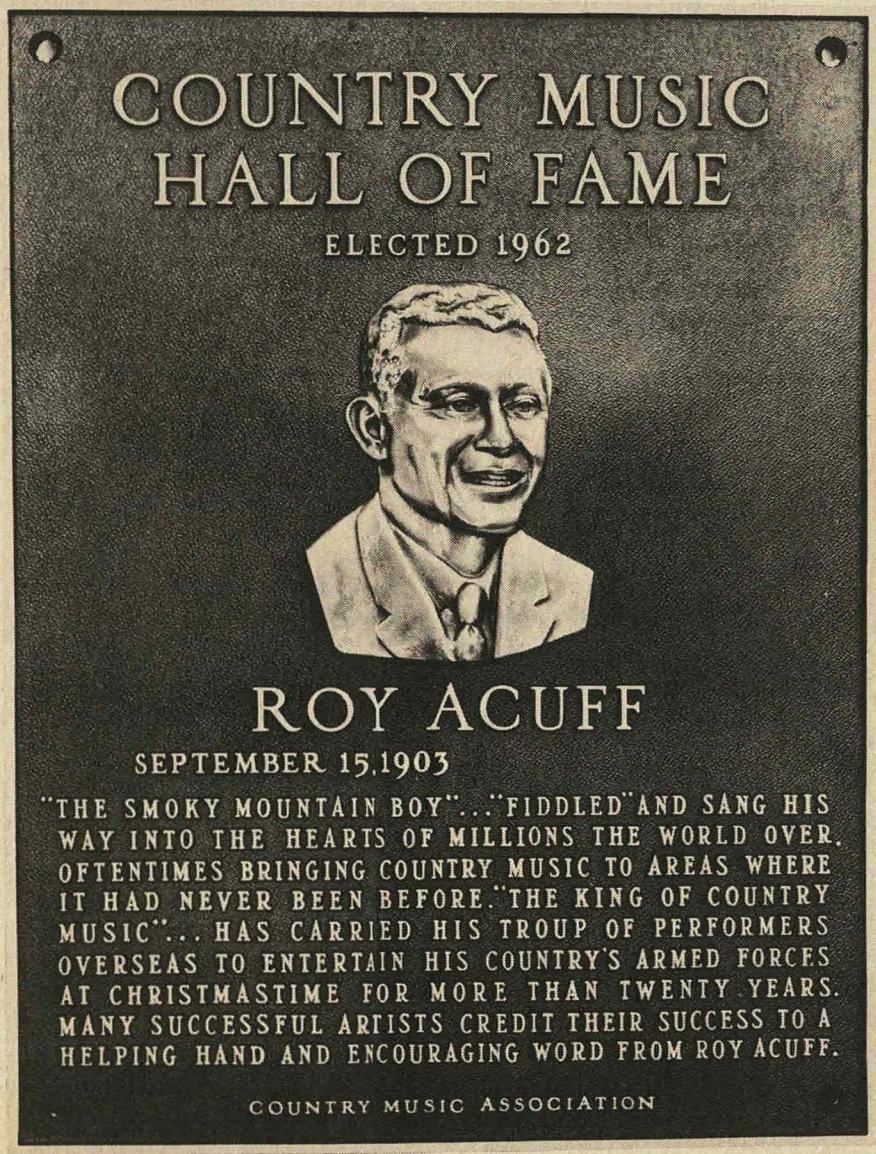
(Continued on page 38)

Paul may end up "just" writing music, because back-up musicians keep trying to do his things their way.

HALL

OF FAME: ROY ACUFF

Roy Acuff, first of living musicians elected to the Country Music Hall of Fame, has his nitch in life well-carved.



The King of Country Music, Roy Acuff, is, like many of his fellow-greats, modest and unassuming. Once he ran for governor; gave it up.

But his place in time and in fame is assured, as the plaque (above) shows. It all took a long time, and it was a very long road, though.

■ In 1961, the Country Music Hall of Fame permitted, for the first time, the election of living musicians. Originally, it had been reserved strictly for the "late greats," such as Jimmie Rodgers, Uncle Dave Macon, and Fred Rose. When the standards were changed, preceded by much discussion and soul-searching, there was no question at all which of the scores of great living musicians would be the first to receive country music's greatest honor.

It went to Roy Acuff. The terse inscription on the plaque honoring him in the Hall of Fame doesn't even come close to summing up the accomplishments and contributions Roy has made to the field. In a land of giants, he is the undisputed King.

The King of Country Music was born in that great watershed of American music, eastern Tennessee. In the Smoky Mountains, near Maynardsville, to be more exact. The son of a judge, he had aspirations toward a professional baseball career. Although, like all the boys of his region, he grew up steeped in country music, he never gave much thought to actually making some music of his own, until he suffered a series of sunstrokes. That put an end to his baseball ambitions, but it led to his taking up the fiddle as a kind of occupational therapy during his convalescence. The fiddle became Roy's instrument and his trademark, and the sight of Roy, grinning impishly and balancing his fiddle bow on the tip of his nose is a happy memory for country-music fans from Nashville to Saigon.

He began his long career with one-night stands in tiny mountain towns, in barns and school gymnasiums, with a total take, on a good night, of twenty-five dollars or so. He worked with a small group, in those days, calling themselves the Crazy Tennesseans. Eventually they graduated to what they considered the big time—playing on WNOX, Knoxville. In 1934, *(Continued on page 46)*

UNDISCOVERED COUNTRY

(Cont. from Page 35)

Pretty much a loner from his teen years on. Paul attended college a couple of years, was drafted, and served his time quietly. He hasn't much use for protesters. "I admire people like the Quakers, and Joan Baez's husband, David Harris, but I don't agree with everything they say."

He came to New York about six years ago, and lived in the East Village before the hippies arrived, when the leftover beats and jazz musicians inhabited the decaying tenements of the area. "The neighborhood started out bad, and it's gotten worse," he says. He worked at tiring, largely unfulfilling "day jobs" to support himself, once as a photographer's assistant.

And always, there was the music, listening endlessly to records, rapping with musicians. And writing songs. Like most young, imaginative musicians, he came up with original, innovative ideas—that everyone laughed at until one of the big-name performers made the breakthrough.

"There was no record company that would even look at me until Dylan did *Nashville Skyline,*" he says, without a trace of bitterness or envy. "After that, it was easy."

Jac Holzman of Elektra signed him in June, 1968, and for the next few months, Paul and his group of musicians worked on his first LP, which was released last fall.

It's too early to tell, as yet, what's going to become of it. *Woodsmoke & Oranges* isn't on anybody's charts yet. But there is a small, apparently growing Paul Siebel coterie. "People sometimes say I write music for other musicians," says Paul, modestly. But critics Al Aronwitz and Paul Nelson have praised him, eminent Nashville producers have made overtures, and Elektra backed up their LP by bringing Paul back into the studio to put together a new single in January. Something is definitely cooking with Siebel.

To date, Paul's recording activity has been limited to New York. "Why haven't you recorded in Nashville?" I asked him. "Everybody else seems to be."

"That's just it," he replied. "There's this 'in' group of Nashville studio musicians, and they're *good,* I'm not knocking them. But if everybody records with them, everybody's going to sound the same. And I don't want to sound like everybody."

"What do you want to sound like, Paul?"

He gropes, and comes back to that obsessive phrase, "I want a *harder* sound." He can't quite describe it in words, yet, but it clearly exists in his mind. And if he could only get the right group of musicians together, with time and budget enough to experiment a bit, Paul Siebel's "harder" sound would soon exist on record.

What about personal appearances, club dates, and the like? Grudgingly, he has gone on the road, and has hated it, for the most part. Articulate and confident in private conversation, he's painfully shy before most audiences, a trait that his fans finding endearing. Hunched over the mile, clinging to his circa 1940 accoustic Gibson like a drowning man clutching a hunk of driftwood, he sings his heart out, that clean country tenor soaring above the instrumentation. There are no gimmicks to his delivery, except for some fine Jimmie Rodgers-ish yodeling on a couple of numbers; it's very straight, pure country, risky for a man who hasn't got the vocal equipment, or who doesn't know how to use it. Younger fans find resemblances to Glen Campbell; those wiser in the ways of country music hear the heartbreakingly beautiful phrasing of Hank Snow.

But to be much of a performer, Paul believes, "you've got to get a whole scene going," with musicians, and you've got to spend a lot of time on the road. It's just too painful for him. "It's okay for a kid," he says, but Paul is 32. Despite his inborn-talent and finely-honed skill as a singer, he'd rather write.

His best efforts put him within touching distance of the best country song writers. *Nashville Again* has the same deceptive simplicity that Hank Williams used to such great effect; *She Made Me Lose My Blues* is a happy, ragtimey piece of highly polished corn. *Then Came The Children* is somewhat more complex; it reminds me a lot of Bob Dylan in his John Wesley Harding or Nashville Skyline Phase. His lyrics are the sort anybody can identify with—they are not obscure or deeply private; the feelings they're concerned with are those we've all felt, like love and loneliness and the urge to go home. His view of the world is compassionate, but largely pessimistic. *Bride, 1945,* describes how time can kill hope and love while it strangles youth. In *My Town,* he shows in a few deft strokes how the noble sentiments of our ancestors have become perverted into the shrill and violent passions of today's society.

His personal view of America in 1970 is aloof, calm, not very hopeful. Unimpressed by the right, unseduced by the left, he has no use for the ultra-conservatives but, at the same time, is frightened by the radicals in the New Left.

"Each of them is on some kind of Ego-trip of his own," he feels. "They're facists, just as much as the right-wingers." Paul chooses no sides, doesn't wear buttons, won't march. "I've never joined anything," he says. "I didn't even join the Boy Scouts."

If there's anything that he's wholeheartedly committed to, it has to be music. His consuming hope, these days, is to get away quietly from recording sessions and tour dates to do some more writing. "I can't write when I'm on the road," he laments. "I promise myself that while I'm sitting in some hotel room somewhere I'll get some songs written, but it seems that if I'm working at night, I want to get as far away from it as I can during the day."

After six years as a more-or-less dedicated country musician and songwriter, Paul is finally off the ground. Pop-country is the sound of the moment, and it won't be long before the market catches up with him. Where he will be when that happens is anybody's guess. He may just be sitting back, writing songs for others singers. (*I* want to hear Kitty Wells do *Bride, 1945,* and Buck Owens do *Nashville Again!*) Or maybe he will get that longed-for "harder" sound of his with a group of compatible musicians, and come up with a super-hit of his own.

Whichever way things go for Paul Siebel, the world of country music is going to be hearing from him, and chances are that the world of pop music will, too. And they'll both be the richer and wiser for it. ■

CHARLEY PRIDE

(Cont. from Page 31)

go back on his choice, either. While spending the summers playing with Los Angeles, Charley wintered in Great Falls, Montana, about as far away as he could get from the Southern cotton fields.

Already Charley was moving into his eventual career in country music, though. Spending the winter days working as a smelter in Anaconda Mining's Montana zinc complex, he could be found most evenings polishing his performance of country music in the local nightclubs. And his rich baritone and solid country phrasing could not long be buried in one section of this great country. Late in 1963, Red Sovine caught Charley's act and suggested that he give up smelting—and baseball—to devote himself full time to expressing his musical talents. It was Red who arranged for Charley to audition for RCA in country capital Nashville the following year, and the Mississippi cottonpicker and West Coast fielder was launched in entertaining America's millions.

It didn't take long for those millions to respond to what Red Sovine had recognized in 1963, either. Only three years later Charley won a Grammy

nomination for the best C&W male performance, for his recording of "Just Between You and Me." His talent earned him his debut at the *Grand Ole Opry,* where he received the signal honor of an introduction by his long-time idol, Ernest Tubb.

The number of black musicians in the country & western field has always been small. DeFord Bailey, Jimmy Ruffin, Joe Tex—the Negroes who have won acclaim in the field can be counted on the fingers of one hand. In some ways, this is only natural. The early surroundings of black musicians usually have led them into the blues—from W.C. Handy and Bessie Smith to Josh White, Leadbelly, and Big Bill Broonzy—or jazz—Buddy Bolden, Jelly Roll Morton, Louis Armstrong through Billie Holiday and Charlie Parker to such moderns as Johnny Coltrane and Thelonious Monk.

But from another point of view, Charley's success is only to be expected. Just as white musicians, like Johnny Winter and Dave Van Ronk in the blues or Bud Shank and Stan Getz in jazz, are making it today in formerly all-black fields, so a Negro like Charley can respond honestly to the sentiments and sound of country music and perform along with the best white musicians in his field. And maybe the honesty of his response to what many people think of as all-white feelings provides a key to his success. Hearing his records or his radio broadcasts—as distinguished from seeing him in his sell-out performances at top country music rooms like Dallas's Longhorn, Fort Worth's Panther Hall, and Atlanta's Domino and Playroom—nobody would suspect that the man they were listening to was not white. Finding these feelings in a black man is reassuring in a day of racial tensions and black militancy.

Charley's finest songs could be sung by anybody in the field who had enough talent and sensitivity. In fact, his latest RCA album, *The Sensational Charley Pride,* includes two pieces entirely foreign to the experience of practically any country performer today, black or white: "Louisiana Man" and "Billy Bayou." Yet the understanding Charley brings to the first, the country classic a song written by Cajun Doug Kershaw, and the sheer spirit of fun with which he sings the second, make them universal statements about all his listeners. And his renditions of "Let the Chips Fall," "Even After Everything She's Done," and "We Had All the Good Things Going," with its fine Travispick guitar, express feelings that many have felt—though most wish they hadn't.

There are no real surprises in the music of Charley Pride. Not unless you count the surprise of hearing a man sing good, honest, solid country music with a rich voice and feeling and a fine sense of the values that he—and we—hold dear. ■

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SHELBY SINGLETON

(Cont. from Page 23)

his life, Singleton showed a natural flair for country music, country artists, and country radio stations, and in a year and a half he became A&R director for Mercury's Southern division. He recorded such artists as Rusty Draper, Damita Jo, George Jones, and others on Mercury's country roster.

Singleton came, inevitably, to Nashville, in 1962, and almost immediately was named vice president. This involved him in a man-killing schedule, spending two weeks in Nashville, then two weeks in New York. What kept him going, until he left Mercury in 1967, was probably just his sheer enjoyment of his work. And the satisfaction of working with top-calibre artists.

He recorded nearly everybody associated with Mercury, and its Phillips and Smash labels, from Roger Miller to Patti Page, from Clyde McPhatter to Johnny Mathis. He brought Johnny Holliday, the sensation from France, Nana Moskouri from Greece, Dusty Springfield and the Springfields from England, to record them all in Nashville. He even recorded the Blues Magoos, and the first commercially successful psychedelic LP, *Psychedelic Lollipop*. For by this time, Singleton was not just a country-music man—he was a music man in a larger sense.

Why does a man leave a secure, well-paying position with a large and respected company in order to strike out on his own?

"I think the reason I went independent was because I wanted freedom," Singleton says. "Freedom to express myself in ideas, and to be able to move fast whenever I had a record that I thought was a hit."

He had some definite ideas about how he was going to make use of that freedom. First, it required a Nashville-based operation, for Nashville was his home; he liked the town and its music, and he had a good working relationship with Nashville musicians. He wanted his organization to be run smoothly and efficiently by top-flight businessmen. As his corporate vice president, he brought in Noble Bell, a vice-president of New York's huge Chemical New York Bank&Trust, who had pioneered in record company financing.

From his own long years as radio station promotion man, he had an inside knowledge of the importance of radio air play, and he built a red-hot sales and promotion department, using mostly ex-deejays. He set up a system of independent, local distributors, more responsive to the needs of a new, young company than the large-scale distributors favored by large-scale companies.

In short, Singleton went about setting up the Shelby Singleton Corporation with a cool and knowledgeable flair. He was well aware that no matter how good your records are, you've got to be able to pay for them, promote them, and sell them in a businesslike way, or else they'll just gather dust.

And what *about* those records?

Singleton's original vision decreed that new operation ought to be basically country-oriented. And his Plantation label's first two hits, "Shout Bam-A-Lama" by Mickey Murray, and "Lovers' Holiday," by Peggy Scott and Jo Jo Benson, were good, solid Nashville records. Then came their first super-hit, "Harper Valley PTA."

"I think really launching the company was the Peggy Scott and Jo Jo Benson record," Singleton says in retrospect, "and just adding the cream on the top was Jeannie C. Riley and 'Harper Valley PTA."

Its domestic sales are over 5 million, and surprisingly, they're almost as great overseas, where there's no such thing as the Parent-Teacher Association. "In Japan they're going crazy over it," he marvels. "It's one of the biggest sellers in Tokyo. I guess that they just like the rhythm."

To Singleton, what makes the record is, quite simply, its sound. "I was looking for a new sound, and experimenting continuously, and what I'm doing now is putting me into a different bag than the average record company," he explains. "I produce country-pop records and I produce R&B-pop records. I'm aiming for a market that no one else is into at the moment. I don't believe anyone else is looking for the type of sound we have developed."

That "sound" Singleton is talking about couldn't possibly come from anywhere in the world but Nashville. Singleton's highly experimental, free-wheeling methods are based on the assumption that the musicians are highly skilled, highly creative, and genuinely interested in making as good a record as possible, and Nashville musicians are generally conceded to have it all over the competition on all these counts.

"The development of sound in recording is more or less a matter of ideas," says Singleton. "First of all, I don't use arrangers. Whenever you use an arranger, you only have one person's ideas. Whenever I have seven musicians in a recording studio, I'm more or less the sorter. I take the best of a group of ideas and put them together into a sound."

"Some people do make hit records with arrangers, but I do it differently. Since I don't know anything about music, I look for sound. I look for lyrics in songs that *mean* something, and look for melodies that stay with you. I think the secret to any hit record starts, basically, with the song."

To insure a steady supply of songs measuring up to his standards, Singleton established his own publishing companies, Green Owl and Green Isle, with their own stable of around thirty writers. The set-up provides control over quality and quantity of material, insures a reliable flow of material, and cuts costs by keeping the money within the corporate structure.

Partly because he expends such loving care upon his records, partly because the corporation just can't afford, at this time, to issue records it doesn't expect to make it, Singleton keeps his release schedule pared down. The company includes 12 record labels, but during 1969, they issued only 100 singles and 14 LP's.

"That's how we keep our profits up," says Singleton, ingenuously. The balance sheet says that in 1969, their profit before taxes amounted to $2.4 million.

In 1969, Singleton made what was perhaps the shrewdest move to date, in buying from Sam Phillips the 2700 tapes in the Sun music library, for an undisclosed cash sum. These not only include the early Cash and Jerry Lee Lewis tapes, but tapes by Lightnin' Hopkins, B.B. King and other early R&B masters.

With his keen eye for the market, Singleton perceived that, on the one hand, American tastes were hankering for the sounds of the big early days of rock music, the kind that emanated first from Memphis' Sun Records. On the other hand, there was a definite swing away from R&B and toward the other kind of native American soul music, which is, of course, country. The rockabilly style of Jerry Lee Lewis, the gutsy Elvis Presley, and the raw-boned voice of Johnny Cash were going to be just what the public wanted. Singleton updated the old Sun tapes with modern stereo engineering and some overdubbed instrumentation and reissued them on his new Sun label. Within a couple of months, the sales were proving him correct. In the case of Johnny Cash, for example, who had six LP's on the charts at year's end, only three were on his current record label, Columbia. The other three were recorded back in the fifties with the original Tennessee Two.

Though he remains basically a record-industry man, Singleton has plans to diversify his activities. Most spectacular and far-out is his proposed $20-million plan for a played-out limestone mine

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near Nashville. This he intends to transform into an underground "Disneyland" with rides, restaurants, camping facilities, a convention hall, a motion picture theatre, and a drag strip. The first phase is slated to be opened in June, 1970.

More commonplace is the upcoming *Harper Valley USA* television series for NBC, which Singleton's corporation is producing in association with Talent Associates.

But you can bet that whatever other plans he has in his mind, they include keeping in close touch with his recording activities in Nashville. These remain at the center of Singleton's life and personal identity. ■

JERRY LEE LEWIS

(Cont. from Page 21)

concentrate on the present . . . and the future. After all, the man has just made one of the most astounding comebacks in country music history. And you can't blame him if he'd rather forget where he's *come back from*.

Of course, Jerry Lee denies that he's changed much from the early days. "I haven't worked to change my image," he says. And then he grins. "I don't even know what my image is. I just know that a few years back I began to feel more comfortable playing country. Heck, it was the music I was brought up on. I'm a Louisiana boy, after all." He pauses for a moment of reflection. "Now don't get me wrong about this. I still play some of the good ol' good ones, the ones I used to play. I just really prefer country music. Always have, I guess."

He may deny that he's deliberately changed his image, but the plain fact is that the Jerry Lee Lewis of today is a far cry from the long-haired rock and roll piano player of the 50's. Remember him back then, in the days just after Elvis had left Sun and was bursting onto the national scene?

Jerry Lee did some bursting of his own back then—and some shakin'! When "Whole Lotta Shakin' Goin' On" first came out in 1957, a whole lot of people really got shook. They couldn't believe it—the pounding piano, the shrieking voice helped along by an echo chamber that wouldn't quit. And, if people thought his *records* were wild, you should have seen their faces when they saw him *perform*.

I was there at a concert in Birmingham—one of Jerry Lee's favorite places to perform—on a warm night in 1957. The crowd didn't exactly know what to make of him when he walked out onto the stage. His long blond hair was slicked down, his slim black tie straight and in place, his white suit buttoned. He walked casually over to the piano and sat down. Just from his appearance, we didn't know whether to expect rock or Bach—until he started to play, that is.

Then suddenly—Goodness, Gracious, Great Balls O' Fire—the entire stage seemed to explode. Jerry Lee's fingers started moving up and down the piano keys as if they were trying to prove the hand is faster than the eye. He threw his head forward as he screamed into the microphone, and long waves of blond hair cascaded down over his eyes. He unbuttoned his jacket and ripped off his tie.

He pounded the piano with his fists, then with his elbows. Suddenly he raised his shoes to the piano keys and pounded a while with his feet. He stood up, knocking over the piano bench, his blond hair flying wildly in front of his face. From my seat in the third row it looked as if Jerry Lee had swallowed a hurricane!

One TV critic seeing him for the first time wrote, "Jerry Lee Lewis plays piano like he's beating a dead horse." But the audiences screamed for more—for a while, that is. Then suddenly the golden 50's lost their glitter—as far as Jerry Lee's career was concerned.

When he was 22, Jerry Lee married Myra, his bass player's daughter. She was only 13, and many said she was Jerry Lee's first cousin. As the first bits of criticism began to reach him, Jerry Lee shrugged them off. "I know lots of people married to 13 year-olds," he said.

Myra defied the critics too. "I'd marry him a million times," she gushed to reporters.

Unfortunately, others greeted the marriage with much less enthusiasm. About to begin a scheduled series of performances in London, Jerry Lee and his new bride found themselves booted out of their hotel by the manager. When he walked onstage to begin his performance that night, the audience hissed and booed. There were cries of, "Go home, babysnatcher!"

Greatly hurt by how fickle his fans were, Jerry Lee returned to the U.S. where he hoped people would be more understanding. But the reaction was the same back home. Within the year, 27 shows cancelled Jerry Lee. Radio stations refused to play his records. It looked as if the scandal had destroyed his career.

Throughout the early 60's he struggled to make ends meet, playing small clubs throughout the South. He spent a lot of time with his new wife—and with their son, Jerry Lee Lewis, Jr—and somehow his family managed to brighten those days of darkness just a little.

In early 1968 Jerry Lee made the change that led to his amazing comeback. He had always loved country music, had always included a few

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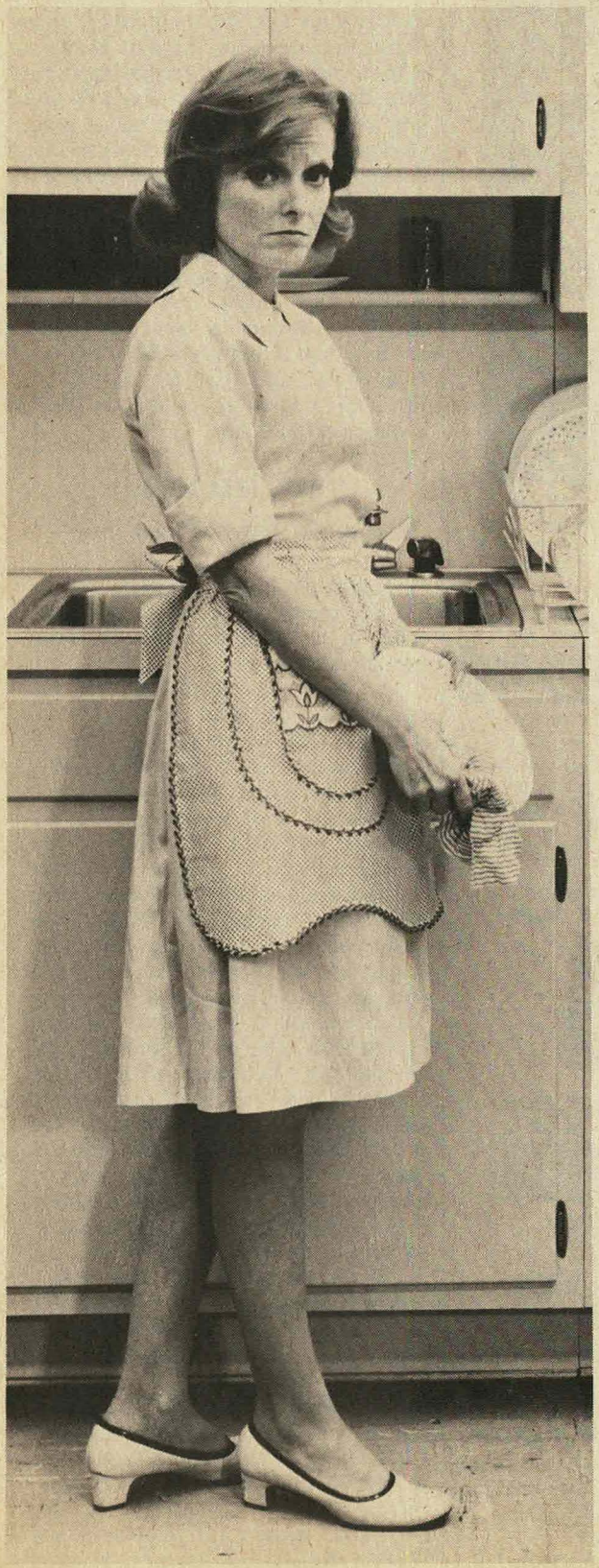

Maybe your kids have never come right out and said they're ashamed that you never finished high school. But it's the kind of thing a mother can sense.

You may have explained that there were good reasons for your dropping out of school when you did. But all a child can see is that many of his friends' mothers are better educated. That even though they aren't any smarter than you, they somehow speak just a little better. And seem to know more about a lot of things.

The part that hurts so much is that you *would* like to finish school—if only there were a practical, convenient way. It would be nice to learn some office skills at the same time. Something that could lead to an interesting job. Make your family proud of you. And bring in a few extra dollars, to boot.

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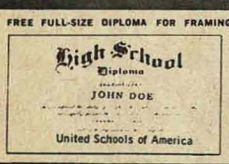

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country numbers in his act. But he was still known primarily as a rock and roll star. In 1968 he changed all that. He began recording and performing exclusively country.

The switch paid off. Soon his singles like, "She Even Woke Me Up to Say Goodbye," climbed to the top of the country charts. People were talking about him again—but this time they were saying great things. And they were noticing a few new faces in the act. Linda Gail, Jerry Lee's sister, for one. The two of them belting out a duet just can't be beat, as the crowds who come to see them can testify. And that young man playing tambourine has that Jerry Lee feeling for music about him—and he should. He's Jerry Lee Lewis, Jr.!

Yes, Jerry Lee keeps his family around him. Because of that, and because of the solid country sounds he's making these days, his family of admirers continues to grow. So, when you hear him doing something sad like "Play Me a Song I Can Cry To," don't you believe him for a minute. He's having a great old time. ■

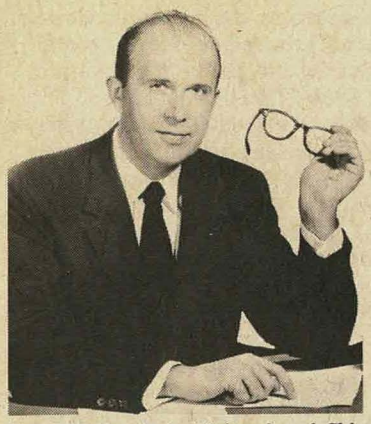
RECORD TIME

(Cont. from Page 14)

me—check the ads in magazines and you will find many reliable sources in mail order for excellent discounts on tapes and tape equipment.

You have all heard the famous saying—"Behind the throne is a woman." Well, in my house I wear the pants, but if I don't do like the little woman says, I don't get no vittles. The little woman was brought up on TV Westerns and *TEX RITTER* is her favorite cowboy . . . I take no sides in politics but if you have not already heard this—gather closer—Tex Ritter has announced he is a candidate for Tennessee's senior senator seat. Tex is a graduate of the University of Texas and was a student at U. T. and Northwestern Law Schools. During the mid-30's and into the 40's, Tex made many singing cowboy movies and has been actively recording for Capitol Records for the past 25 years. It was a privilege and a pleasure to see and hear him recently in the Coral Club, in New Jersey. Oddly enough, when Tex and I were chatting, we were interrupted by an ardent fan. Tex had answered his fan letter with a postcard mailed in 1937. The fan had treasured this reply card for over 30 years. It must be true: "Old Tex Ritter fans never die; they don't even fade away." Perhaps one day, Tex Ritter will join the ranks of the truly great, i.e.: *RONALD REAGAN, GEORGE MURPHY* and *SHIRLEY TEMPLE.*

TAMMY WYNETTE . . . Is she the "new queen" of Country and Western music? There are many who say



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Even with all you have to offer, when people get together at work or at parties, are you the one they listen to?

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If people are not impressed by the way you speak and write—and, if you're honest enough with yourself to admit it—you have already taken the first big step to success.

The Next Step Is Easy

You can master good English *without going back to school.* Over the years I have helped thousands of men and women to stop making embarrassing mistakes in English, increase their vocabularies, and become interesting conversationalists—*right in their own homes.*

Here's What to Do

I can help you, too, if you will give 15 minutes a day to the Career Institute Method of mastering good English. My answers to the following questions will show you how quickly and easily you can stop being ashamed of your English, and *do* something about getting ahead.

Question *What is so important about my ability to speak and write?*

Answer People judge you by the way you speak and write. Good English is absolutely necessary for making a good impression and getting ahead in business and social life. You can't express your ideas fully or reveal your true personality without a sure command of good English.

Question *What does a "command of good English" mean?*

Answer It means you can express yourself clearly and easily without fear of embarrassment or making mistakes. It means you can write well, carry on a good conversation—also read rapidly and remember what you read.

Question *Are there other advantages to be gained by acquiring a command of good English?*

Answer Yes! Words are actually "tools of thought." The more you learn about words and how to use them to form and express your ideas, the better your *thinking* becomes. For this reason a command of good English often pays off in unexpected ways.

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once they hear her voice, there is no doubt she is the new Queen. In 1960, in a small club in Memphis, Tammy's professional career began to take root. Other appearances include the *Bill Anderson* show, *Ralph Emery* show, *Bobby Lord* show and many others. Her biggest break came along one day when she auditioned for Epic Records in Nashville. A star was born, and her first record "Apartment 9" was an immediate smash as was "Your Good Girl's Gonna Go Bad."

I've been saving some of the best news for the last . . . the hand that is rocking this typewriter is the hand that shook the hand of the winner of more trade and consumer polls *The Most Programmed Female Singer in Country Music,* as well as *The Most Popular Female Singer in Country Music!* Decca Records was most kind in extending an invitation to a cocktail party in the Gotham Hotel in N.Y.C. for this singer's singer.

In my business I meet many of the *greats* . . . it is always a pleasure . . . that night I was thrilled beyond my wildest dreams. I conversed with her. I asked a question: "What, briefly, will you offer as advice to the young people trying to break into show business?" The star replied very simply: "The best thing for the younger people who are trying to make it in this business—there's nothing better than to work hard at it because that's all there is." At this point, another guest, William Thomas Anderson interjected, "The best thing that any girl singer can be is one-half of what this star is."

After the pictures for the press were taken, a huge silver dish and cover were presented to the star with the following speech . . . and I quote: "We went as far as Belgium on behalf of Decca Records, to get something which is quite rare; but not for you, since we know you indulge in this thing." The cover was lifted and lo and behold in all its regal splendor was a bologna and onion sandwich . . . .Laughter abounded and then the star was presented not only with the rare silver dish, but a plaque as well . . . the star accepted. "I would like to say that I appreciate all that you have done for me," she said. "I want to thank you very much and I want to say that all the expense that you have put out on me, I'll make up to you." Mr. Jack Loetz, executive vice president of Decca Records making the presentation said, "The sandwich, the dish and the plaque are in recognition of your many contributions to the Country and Western Music field and because we want you to remember us when it comes time to sign a new contract." Upon final acceptance of all the gifts, the star replied, "Before I sign a new contract, I'll be so old that you won't want me."

I am quite sure you, dear readers, have solved the mystery of our star by now and are aware of the lifetime contract she signed. The suspense is over, the spell is broken . . . I refer to no other than—*LORETTA LYNN* . . .

. . . And now we come to prizes-prizes-prizes . . . nothing to buy, nothing to do except send a postcard only, with your favorite Country and Western recording artist or group to Bernard Harris c/o this publication. Be sure to print your name, address and zip code. Hurry Now!!!! You may be one of the winners to receive these valuable prizes . . . and now I'm going to saddle up my "Red Maverick," turn on my auto cassette and take my best gal for a ride through the valley. ■

HALL OF FAME

(Cont. from Page 37)

as near as he can remember, he made his first recording. Of course, his greatest ambition was to get onto the *Grand Ole Opry*—the Yankee Stadium of country music.

One story has it that it took him five years. Finally, in 1958, at the advanced age of 35, he stepped onto the venerable stage. Once he got there, the only question was what had taken him so long. Almost immediately, he became the Opry's second great star, second only to Uncle Dave Macon, himself.

After this point, Roy's career took on a two-fold quality that persists today. On the one hand, he is performer *par excellence,* and on the other, he is universally regarded as one of the great businessmen and leaders within the country music family. The two aspects go hand-in-hand—whatever the demands of his business interests, Roy just wouldn't be happy if he didn't persist in going out and playing and singing for the people. On the other hand, his joy and dedication to his fans have never interfered with his clear-eyed but compassionate conduct of the activities of the great Acuff-Rose publishing complex which he helped to found.

And the injuries Roy sustained in a 1965 car crash have not interfered with his activities on either score, though he sustained a broken hip and multiple other injuries. The accident has slowed him down some, but remember, Roy was over sixty when it occurred. Nevertheless, he and his troupe went to Vietnam the following Christmas, to entertain American servicemen.

Country-music fans have had a special place in their hearts for Roy ever since his Opry debut. An exceptional performer himself, whether singing, fiddling, or talking, Roy has a keen sense of showmanship which has prompted him to have the best of country musicians backing him up. Most of them have been with him for years, and many of them also serve as rib-tickling country

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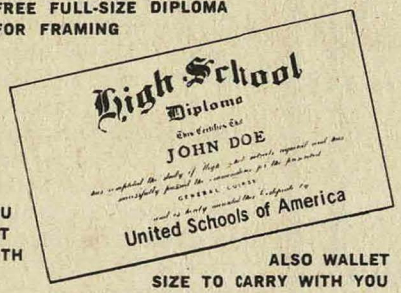

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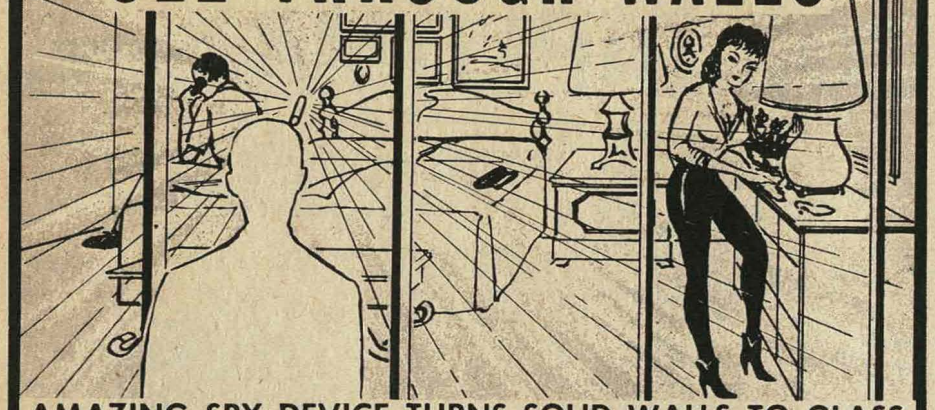

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comics. The Smoky Mountain Boys include Beecher Kirby, who has played banjo and dobro guitar for Roy since the group was first formed, and who doubles as the vastly amusing Bashful Brother Oswald. There's Harold B. "Shot" Jackson, steel guitarist, who nearly died with Roy in the auto accident. There's Howard "Howdy" Forrester, who has, over the years, handled more and more of the fiddle tunes as Roy has concentrated increasingly on vocals.

Roy's first big hit was with his sacred song, "The Great Speckled Bird." The title is taken from the Book of Jeremiah, and symbolizes the *Bible*. When he performs this song, his obvious sincerity and earnestness can sting the eyes of the most sophisticated listeners. Another of his great hits, in the same vein, "Wreck On The Highway," was written by Dorsey Dixon, of the Dixon Brothers. And there was "Wabash Cannonball," "Radio Station S-A-V-E-D," and dozens of others. You may remember his World War II song, "Cowards Over Pearl Harbor."

By 1943, Acuff was a name to be reckoned with in the country-music world. He was earning over $200,000 a year, a respectable sum even in these inflated days, and unheard of among the country musicians of the forties.

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One of the most famous Nashville stories concerns the founding of Acuff-Rose. Fred Rose, it's said, told Roy that he wanted to go into the publishing business, and needed a partner with some capital. Roy asked how much capital, and Rose named a certain five-figure sum. Roy said he'd think it over. Later, the same day, Roy returned, carrying a paper bag with the cash inside. Well, it's a good story, and if it didn't actually happen, it's the sort of thing that *should* have happened.

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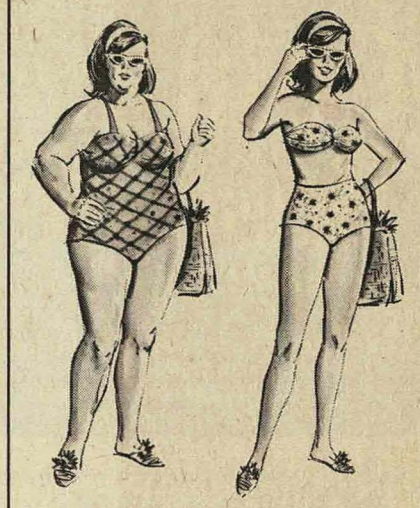

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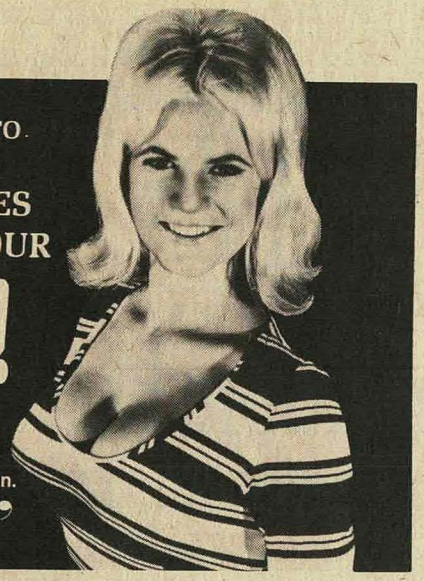

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Acuff-Rose immediately began attracting every songwriting kid within listening distance of a country radio station. The majority, of course, are names most of us never heard of. But there were some giants, like Marty Robbins, Boudeleaux Byant, and Molly O'Day. And a skinny, troublesome young man named Hank Williams.

In 1945, Fred Rose brought his son, Wesley, into the firm, and in 1954, upon Fred Rose's death, Wesley became Acuff's partner in Acuff-Rose. In addition, Acuff is part owner of Nashville's Hickory Records, for whom he records.

"The King of Country Music" is a title over which Roy has never been challenged. Not many people know where it originated, however. In an interview with Jack Hurst, the Nashville writer, Acuff explained that he was appearing in Dallas in a show with Gene Autry. The sellout crowd was unruly, so the master of ceremonies forgot his prepared patter and signalled for Roy and the Smoky Mountain Boys to get ready to play right away. He told the audience, "Friends, I couldn't be accorded a bigger honor than the privilege of standing on the same stage with the King of Country Music." There was no question in anyone's mind who he meant—and the name stuck.

Once "The King" came close to becoming governor: Back in 1944, Governor Prentice Cooper, who was apparently a rather strait-laced gentleman, declined an invitation to grace the stage of the *Grand Ole Opry* as guest of honor, stating huffily that he wouldn't be party to a "circus." As if that weren't enough, he went on to condemn the gentle Roy Acuff for bringing disgrace to Tennessee by making Nashville "the hillbilly capital of the United States." A reporter repeated Cooper's comment to Roy, hinting that it would be fitting revenge if Acuff himself were to run for the governorship. Acuff, who doesn't like to disagree with anybody, nodded absently, and before you could say "Wabash Cannonball," a petition was circulated, Roy's name was entered in the Democratic primary, and Nashville's boss Ed "Red Snapper" Crump started wearing a grim expression. Acuff bowed out of the race, but his Republican friends in East Tennessee had noticed the magic his mere name seemed to carry with the voters.

In 1948, while Roy was busy in Hollywood making a film, his name was entered in the Republican primary, and, without a campaign, he defeated his rival eight to one. He then entered the arena in earnest, and began politicking around the state with the Smoky Mountain Boys. Crowds were huge and friendly, until the music ended and the speeches began, and Roy realized that even the

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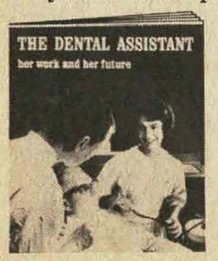

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King of Country Music can't win in Tennessee on a Republican ticket. Gracefully, he conceded defeat to his friend, Gordon Browning, consoling himself by saying, "As governor, I would have been just another politician. As a singer, I can be Roy Acuff."

To which it might be added that as governor, he would belong only to Tennessee, but as Roy Acuff, he belongs to country music, and to all of us. ■

JOHNNY CASH

(Cont. from Page 17)

most of his recording equipment piecemeal. In the beginning, he said, he recorded anything from weddings to funerals. "And colored people. Everybody laughed, me recording colored people. But those were great artists. There was B.B. King, for example, and many others. And, I guess outside of Jim Bulleit, I never fooled with anybody who'd ever recorded before I found them."

Howlin' Wolf

He recorded Howlin' Wolf and Joe Turner and he recorded Jackie Brenston. It was Brenston's "Rocket 88" in 1951, he said, that was the absolute beginning of what is known as rock 'n' roll today. "That record started pulling these things—blues and country and pop—together."

The growth of rock 'n' roll, Phillips said, just had to be. "The best country music in the world was being produced in Nashville. I knew I couldn't do that well at producing country music. They were the best. But those guys, even then, didn't leave enough to the imagination, in my opinion. Can you hear 'I Walk the Line' with a steel guitar added to it?" He *twang-twanged* with his voice to the melody of the song. So, Sun Records set out to do something different. The idea was to keep the music to the basics and, at the same time, capitalize on the "feel" of the Memphis area, which is steeped in blues.

And the early days of Sun Records were rough. Phillips recalled "leaving on a Sunday afternoon to visit distributors and radio stations. I'd sleep in my car. Nobody drove more in a three-year period there than I did.

"I recall one jockey telling me that Elvis Presley was so country he shouldn't be played after 5 a.m. But a lot of flurry was being raised about that time about Elvis. Some people said they couldn't play him because he was country, and country stations would say he was pop. Paul Berlin, a disk jockey in Houston, told me that when 'you get something I can play, I'll play it.' "

Alta Hayes

A girl named Alta Hayes at Big State Distributors in Dallas was largely responsible for the early success of Elvis Presley, Phillips said. "She told me that his record was interesting and she thought she could sell it. She got it exposed. Dewey Phillips, a Memphis soul air personality, played Elvis on his radio program, but really Elvis started in Dallas. The record was "That's All Right" b/w "Blue Moon of Kentucky."

Elvis became a regular performer on the "Louisiana Hayride," a live country music show produced by KWKH in Shreveport. And, during this period, was performing at high schools and in taverns from Shreveport to Texarkana and Little Rock to Memphis. Phillips said he never took a penny from any of his artists on booking or on management.

And the record label was still in the red. So, when Col. Tom Parker was negotiating for Elvis Presley with several New York record labels, Phillips called Parker at the Warwick Hotel in New York and agreed to a deal. He said out of the $35,000 he received for Presley's recording contract and masters, he owed Presley $6,000 in back royalties. There had been five releases at the time the late Steve Sholes of RCA Records bought Presley's contract.

Ghost Track

Phillips confirmed the possibility of a "ghost" gospel tape featuring probably the greatest gospel quartet of performers in history. The story is that Elvis Presley, Johnny Cash, Carl Perkins, and Jerry Lee Lewis were all in the studio one day just horsing around singing gospel songs. The engineer taped the entire session. "But where the tape is, I don't know. It's around somewhere at home," Phillips said.

The first million-selling record that Sun Records came up with was "I Walk the Line" by Johnny Cash. When asked if it had been certified, he shook his head. "I did my own damned certifying. I hung at 999,000 for the longest time. In fact, Johnny Cash had been on Columbia Records for two years before he got a gold plaque for a Sun million-seller."

Along with Elvis Presley, Phillips is noted for finding and developing Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis, Charlie Rich and others. He had Perkins at the same time as Presley, but said: "I had never done anything with him like a hit until he changed 'Go, Man, Go' to 'Go, Cat, Go' on the 'Blue Suede Shoes' record. That record sold more than 250,000 copies and was the record that put Sun Records in the black." A man who was a very big part of the Sun Records success in those days, he said, was producer Jack Clement.

Sam Phillips, who said that he always thought of himself as "a frustrated criminal defense lawyer," was the baby of eight children. He had to drop out of

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high school in 1941 after his father died to help support his mother and an aunt. But he took night courses in engineering, podiatry and embalming. He was in the high school band in school, but "never was a musician." While conducting a summer band concert one night, Jim Connally of WLAY in Muscle Shoals, Ala., asked him to become a disk jockey. He worked at WLAY in 1942, and about being a disk jockey said, "I was a poor one, but I was."

He worked at WHSL in Decatur in 1943, at WLAC in Nashville in 1945 and WREC in 1946 in Memphis. He started his studio in 1950 while still working at WREC. He gave up radio at the age of 25 because he saw a "great wealth of music in the area that was not being exposed . . . and a large part of it coming from the colored man." At that time, he was married and the father of two boys, living in a little apartment and had no savings.

But not only did he become, eventually, vastly successful, but he changed the sound of music. ■

ARCHIE CAMPBELL

(Cont. from Page 29)

used previously. "We just give the old jokes new angles. I don't write my routines from real life situations. Over the years, I've collected quite an assortment of funny things—incidents that make people laugh—and I put several of these together to make a story."

Archie specializes in a unique brand of humor known as "Spoonerisms." He explained that it takes hours of work and preparation before an audience ever hears the finished product. "Spoonerisms" are derived by transposing the first letters of words—for example, "Pee Little Thrigs" instead of "Three Little Pigs."

Referring to some of his hilarious examples, which include "Pee Little Thrigs," "Rindercella," and "The Loose That Gaid the Olden Gegg," Archie commented, "First you have to write the story exactly as you're going to deliver it. *Then* transpose the letters. Committing a 'Spoonerism' to memory requires complete and total concentration. I go over each story at least 500 times before I ever try to deliver it on stage. You've *got* to know it word for word. It's got to become more natural to say 'Rindercella' than 'Cinderella'."

Personal appearances take quite a bit of Campbell's time. Archie says of his stage routines, "I use the same basic thing with all audiences, with differences geared to the type people I'm addressing. For instance, if I'm appearing in a small, intimate club, I'll personalize my routine and employ banter back and forth

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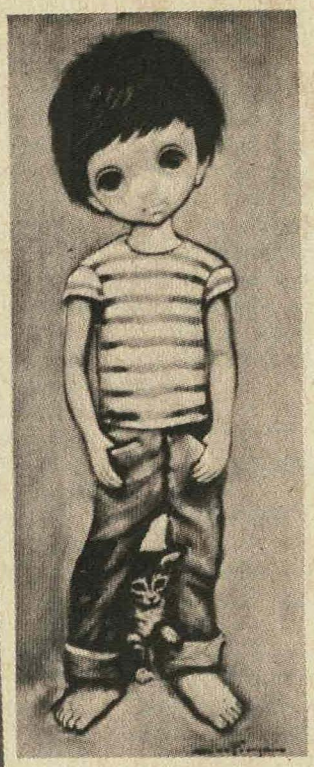

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between the patrons and myself. If I'm entertaining in a large auditorium, the delivery will be generalized and impersonal.

"But really I don't change what I do a heck of a lot. A story is either funny or it's not. And I know when I read or hear a new joke whether it'll go over. It all goes back to the basics again—no matter what type of audience I'm addressing, people are basically the same. They want to be entertained, they want to listen and laugh.

"I always know what I'm going to say before I go out on stage. But you wouldn't believe the time I spend trying to make my routines seem 'off the cuff' and unplanned. I work like mad to make a joke look like I just thought it up."

If you've ever seen Archie Campbell, comedian extraordinaire, you know he's faithful to his beliefs on what comedy should be and how people should be entertained. And when Archie thinks it's funny, IT'S FUNNY! ■

GLEN CAMPBELL

(Cont. from Page 27)

music. Ma plays the fiddle, and Pa—well, he can play just about anything. You name it."

When Glen was born on April 22, 1936, most of the family friends and relatives just naturally assumed he'd be a farmer like his father. But although he helped out on the farm, feeding the chickens and picking the cotton before school, young Glen had other ideas about his future.

"The thing that I liked most when I was a kid," he recalled, "was the all-day dinners and songfests we used to have. Believe me, those were good times. We'd sit around eating and singing from nine in the morning until six at night."

Glen got his first mail-order guitar when he was four years old, and he liked it so much he hardly ever let it out of his sight. "It was just about my only amusement," he says. "I felt something special for it. I just can't describe it."

Life for the Campbells didn't include many amusements in those days, for the family was extremely poor. "There were 14 of us," says Glen with a smile. "Imagine that. Fourteen of us living in that small farmhouse, and we didn't even have electricity until I was six."

Glen admits that he didn't enjoy school very much. "They weren't teaching me how to play and sing," he says. And so he quit when he was 14. He took off for Houston where his older brother Wayne lived. There he picked up performing jobs whenever he could find them.

It was in Texas a few years later that Glen met Billie, the girl who would be his wife. Glen was playing at a club in Albuquerque called the Hitching Post. A lot of the girls who came there regularly to dance fought for his attention. But only one caught his eye, and she all but ignored him!

"Billie used to show up all the time with a bunch of girlfriends," Glen recalls. "When the band I was with took a break, I used to ask her to dance. One thing sort of led to another, and after a while I asked her to marry me."

When Glen asked her the big question, however, Billie laughed. "I thought he was joking," she says, with a slight blush on her cheeks. "I just had no idea he was so serious." On September 20, 1959, they were married.

The marriage didn't have easy sledding at first. Glen quit his job at the Hitching Post, packed Billie and all of their belongings into an old car, and headed off for California.

"I figured I'd find fame and fortune as soon as I set foot in Hollywood," Glen admits. "I guess I was still pretty young and naive. What I actually found once we settled down there was bills, bills, and more bills—and hardly work enough to pay half of them."

To make ends meet, Billie had to go to work in a bank. Meanwhile, Glen struggled along, making demonstration records, playing one-night stands, hoping to get that one big break that would propel him to the top.

"Those days seem so far away now," Glen says. "When success finally does come, I guess you just block out or somehow forget about all the hardships and years of struggling you went through."

Success came in the way of a Capitol recording contract—and then a series of hit records, beginning with "Gentle On My Mind" and "By the Time I Get to Phoenix." Every Glen Campbell release since then has been a smash, and Glen looks proudly on his unbroken string of gold records.

He also looks proudly on his television show, which continues to maintain more than healthy ratings. "I'm doing the kind of show I like to do," he says. "Just good down-home music and talk. I don't believe politics and entertainment should be mixed. So you won't find any message to my shows. Just pure entertainment, that's all."

If Glen Campbell *does* have a message for his millions of fans, it's just this: work hard for your success, but once you've got it don't let it change you one bit. "I still like the things I've always liked," Glen says with a certain pride in his voice. "I'd rather go golfing, hunting, or fishing than get mixed up in all the Hollywood partying and shenanigans. Mainly I just like to stay home with my family. All that other nonsense is just that—nonsense."

And Glen really means it. He bought a beautiful home in Laurel Canyon where

he and his family can relax away from all the hustle and bustle of Hollywood life. "My kids are the center of my existence," he says, and you can tell by the proud look on his face that he really means that too.

To watch him lounging around the house with Billie, or playing in the backyard with their three children—Kelli, Travis, and the newest, Wesley Kane—one would never imagine that Glen Campbell is just about the most successful recording artist in the country. To listen to him you would never know that he was on the threshold of becoming a major movie star: "Boy, I remember when I used to pick cotton to earn enough money to see a John Wayne movie. I never dreamed I'd even meet the man—let alone star in a movie like *True Grit* with him."

The wonder of it all never leaves his voice. Just as his old home in Arkansas never seems to be out of his thoughts. "Have you ever had real country cooking?" he asks with great enthusiasm. "I mean *real* country food—turnip greens, black-eyed peas, fried potatoes and corn bread. Man, that's really eatin'. I guess I still *am* just a country boy at heart."

You can say that again, Glen. And we hope you always say it. ■

ELVIS PRESLEY

(Cont. from Page 19)

large segment of the public had been ignoring it happily for a decade or so. The Beatles were a highly refined, refreshingly original development in a process that had, after all, been going on for a while.

But Elvis, the first and the greatest of the rockers, had barriers to break through, and he had to do it largely by himself. There were no voices shouting in the wilderness, preparing his way. *He came upon us cold.* Those who were open and ready took him to their hearts immediately. Those who were tired, or lazy, or afraid of their own feelings, resisted him angrily, worried about the future, and voiced concern over the nation's youth. It's fair to say that Elvis was the prime-mover in America's musical revolution, which has had so many ramifications, repercussions, and implications. It's also fair to say that Elvis staged a smaller, but equally profound revolution in the world he grew up in and owed so much to.

Elvis's new style, a fusion of country songs with the strong beat of rhythm-and-blues records, was at first called "rockabilly." He then carried this further into a new form called—you guessed it—rock-and-roll. The kids in the cities and the kids in the country caught its earthy, happy message right away, and Elvis's style came to have an effect on the thinking of arrangers, musicians, and record-company executives, not only in the wider pop music circles, but also especially in the country music field.

As Chet Atkins, RCA's top man in Nashville, told critic Robert Shelton, "I love unadulterated country music. But I'm in the business of selling records." There was a controversy, to be sure. It was most dramatic at the *Grand Ole Opry,* which had not permitted the highly respected Sam McGee to perform with an electric guitar back in 1940. Now the big question was, should the stage of the Opry be profaned by the presence of—gasp—drums? The question would have arisen sooner or later, but it happened to be brought to a head by Elvis.

Of course, it wasn't entirely Elvis's idea. The lad from East Tupelo, Miss., who had driven a truck and worked as a laborer, had no particular wish to create a revolution. All he really wanted to do was sing for the people and make a little money. He had no philosophical axe to grind.

But Sam Phillips, the head of the Memphis-based Sun record company, saw in Elvis the ideal artist to combine white country music with Negro blues in a manner that would appeal to the pop market. As every country music fan knows, there has never been a really clear-cut line between black men's music and white men's in the South. The songs of Jimmie Rodgers, the Singing Brakeman, are all strongly flavored with blues, and most of his lyrics are written to the classic 16-bar blues pattern. Modal tunes originating in the mountains got all mixed up with blues from the farmlands. Bluesmen like Robert Johnson and Blind Lemon Jefferson borrowed verses from white songs. Whatever the social conditions might have been, there were no obstacles to the free exchange of musical ideas between people, whatever their status, color, or political attitude.

Musically speaking, the rockabilly style of Elvis centered on a powerful vocal performance, owing much to the shouting gospel tradition. Instrumentation focused on guitars and drums, and not a restrained or timid sort of drumming, but all-out, compelling rhythm that urged listeners to get up and dance.

Elvis moved right along with that beat and scandalized city folks who hadn't seen real dancing since the Charleston went out. By today's standards, Elvis's performances were tame indeed. He wiggled, he shook his head, he twisted his torso and hunched his back—all in a manner that wouldn't be out of place at a countryclub party these days. But back in the fifties, it was frightening. Elvis was right straight out of the American earth,

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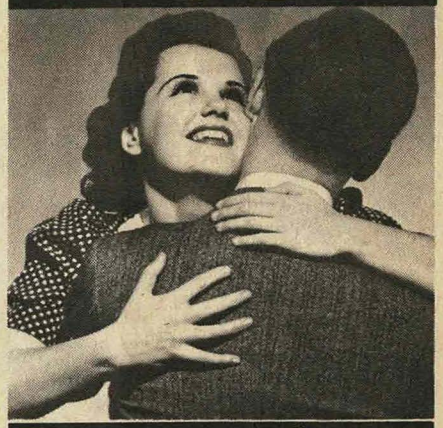

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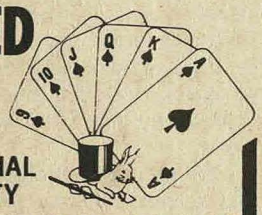

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with no thought of toning down his performance for anybody. Ed Sullivan wanted him on his show, but after Elvis's first appearance, the flood of outraged letters was so great that, on Elvis's return visit, Sullivan limited his cameramen to shooting him from the waist up.

It was Elvis' recording of "Blue Suede Shoes" that put Sam Phillips' struggling Sun label into the black. Maybe it was controversy that did it, for the country stations at first refused to play him because he was "pop," and the other stations objected because he was "country." Sam Phillips plugged away at it stubbornly, and it gradually began to be played.

Chet Atkins, in Nashville, heard it, and called Steve Sholes, PCA's great country-music specialist. Col. Tom Parker, Elvis's dedicated manager and advisor, was interested in signing with a larger company, for he knew Elvis's potential as an international star, and grateful though he was to Phillips, he knew that Sun was no longer the place for him. After five releases on the Sun label, Elvis moved to RCA, where he has been ever since.

RCA, with its expertise and almost infinite resources, broadened Elvis's appeal, helping him to broaden his horizons about his material, and, some say, to tone down his style of performance so as to offend fewer people. Ultimately, Elvis became the super pop star, but it all grew out of his rockabilly days at Sun.

Is he really a country musician? The controversy, if you like that sort of thing, is still going on and you're welcome to add your two cents' worth. Perhaps the fact that makes the question debatable is that Elvis, like many of the other Sun artists, did not develop through the usual country-music channels. His stardom was created by radio stations and by the sheer numbers of his fans. He didn't really need the Opry, the way he was going, and perhaps this rankled the Opry people, at least the ones who were intent on "keeping country-music, country."

According to *Billboard*, fans of the traditional country school objected to the trade magazine's including Elvis's records on their best-selling country record charts. "He is not real country," they insisted.

Others were more tolerant. They pointed out once again that since the country tradition included the blues tradition, that Elvis was not the first to draw upon the blues heritage, and that country music was country, on the Opry stage or off it.

It's interesting to wonder whether, if Elvis had chosen to follow the standard country-music route in his career, he wouldn't have been welcomed and cherished by the purists even if he hadn't altered a note of his controversial rockabilly style.

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In any event, the importance of his rockabilly beginnings in the life of Elvis Presley cannot be overstated. And the fact that since "Mystery Train," he has sold nearly $100 million worth of records, is a clear indication that the importance of Elvis to the American pop music world can't be over-estimated, either. ■

Woodshed

(Cont. from Page 15)

background instrumentation conceived by the author when he wrote the song.

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Q. To *SHELBY SINGLETON,* producer of "Harper Valley P.T.A."

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Singleton's remark: "I guess and pray." (However, although he's too modest to admit it, he evidently has a talent for matching song and artist as proved by the gold records hanging on his walls. Artists for whom he has produced hits include *ROGER MILLER, PATTI PAGE, TERESA BREWER, BROOK BENTON* and *RAY STEVENS,* to name a few.)

Q. "Who makes up the background musicians most frequently used on Nashville sessions?"

In answer to this question, we can't just reel off a bunch of names. A lot of factors go into the choosing of background musicians, such as the artist's preference, what instruments will be used, and what kind of session it's going to be—whether Country, "Top 40," or R&B. Many artists or producers have their favorite "pickers" whom they employ again and again. Then, too, surprisingly enough, "big names" in the music business still play on sessions. On any given day you might find *FLOYD CRAMER* on piano, *CHET ATKINS* or *JERRY KENNEDY,* v.p. of Mercury Records, on guitar, or *PETE DRAKE,* president of Stop Records, on steel guitar. Success doesn't spoil musicians. They never lose their love for "session picking." ■

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LORETTA LYNN

(Cont. from Page 33)

in person. She has a radiantly youthful look, which is not surprising since she did start her professional career before she was 20, and she has creamy flawless skin that a pencil mark would show up on. Her elegantly-chiseled features are her heritage from centuries of Kentucky English, Irish, and Scotch breeding. Her eyes are a deep, hypnotic blue.

None of this comes across in her photos, even the best of them. If you've never seen Loretta in person, you owe it to yourself. There aren't many women around as nice to look at as she is.

Or as nice to meet. "Loretta's a character," her manager told me before our interview. "I don't mean that disparagingly—every great performer is a character, Sinatra is, Katharine Hepburn is—and Loretta is."

"What do you mean by character?"

"Well, she never changes," he explained. "The way she is when you meet her, that's the way she is with everybody, with fans, with her family, with me. There's nothing phony about her."

Her manager, Doyle Wilburn, has been looking after Loretta and her business affairs ever since she got started, and he must know her pretty well by now. "I was the only one who had any faith in her at all, in the beginning," he said. "Everybody else in Nashville was saying Loretta was *too* country, that she'd never sell. But I thought she had something, and my brother Ted and I were starting a little management office, and I told Teddy, 'she's gonna be our first star.' "

As The Wilburn Brothers duo, and stars in their own right, Doyle and Ted know a little something about what country fans want, and fortunately they listened to their own judgement instead of the gloomy predictions of "everybody else in Nashville."

Loretta began singing largely at the insistence of her husband, Mooney Lynn, a former rodeo performer who married Loretta when she was 14. By the time she was 17, she had four small children (two are twins) and a house to take care of, and to ward off the housewife blues, she began writing songs and singing them. She didn't have a guitar, didn't even know how to play one until she had been in the business a while. And so far as Loretta herself was concerned, it was just a pleasant hobby.

"But my husband, he said to me, 'Loretta, you can sing as good as Kitty Wells or Jean Shepard, now why don't you get out and do something with it,' " Loretta recalled, then added impishly: "Nowadays, whenever he complains about my spending time away from home, I tell him, 'You got me into this business, now you've got to put up with it!' "

It was Mooney who dragged the reluctant Loretta to Buck Owens' talent night, and to the little radio-and-television stations in the area. A couple of minor-league record deals followed, with small companies that couldn't furnish the product when Loretta's records began picking up air play. Mooney and Loretta decided they had no choice—they had to go to Nashville, the capital of country music, if they were to get anywhere. They bundled into their battered car, lived on hot-dogs and hamburgers from roadside stands, peddled their possessions to pay for gas, and eventually got to Music City and Doyle Wilburn.

Wilburn immediately decided that what Loretta needed more than anything was a contract with a major record company. Columbia was interested, but they were developing another country girl singer who'd gotten there first.

"What was her name, Doyle," Loretta asks, all innocence. "Whatever became of her?"

Doyle smiles indulgently and tries to go on with the story. "RCA was interested," he begins, but Loretta interrupts, "But they wanted me to do *pop!* I could never understand, *Chet Atkins* wanted to record me *pop!*"

And there was Decca, Doyle's own home label, but he wasn't eager to approach Decca except as a last resort. He wanted Loretta, and the world, to feel that it was not his connections, but Loretta's own talent, that got her the contract. Finally, not really happy about it, he took a demo Loretta had cut of her own song, "Fool Number One," to the Decca brass. They listened and said, "We'll take it."

"Take what?" Doyle said, suspiciously.

"The song! It's great! We'll give it to Brenda Lee!"

Quick to sense an advantage, Doyle told them he was selling the singer, not the song, but that he'd be happy to let Brenda Lee, or anybody else, record "Fool Number One," if Decca would sign Loretta as a recording artist in her own right. So it was Loretta's *songwriting talent* that got her started as a singing star!

Loretta was signed to Decca in 1961, and the association proved so pleasant for both sides that she was signed to a lifetime contract in 1966. Lifetime contracts are exceedingly rare in the fast-paced record industry; even the biggest and richest companies are slow to commit themselves to even their hottest artists for more than a few years, and artists are uneasy at the thought of being tied down permanently. But Decca and

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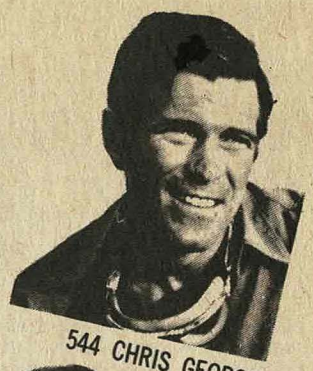

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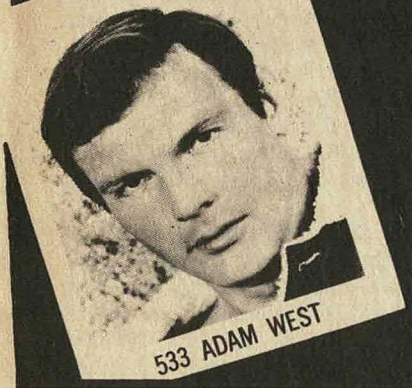

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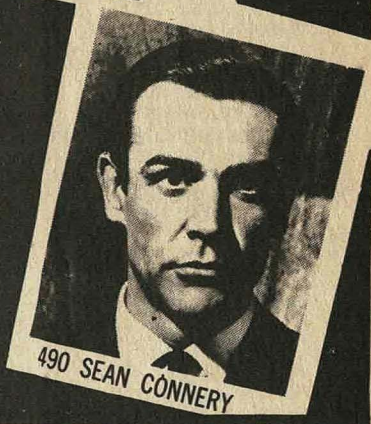

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(536) Judy Carne
(541) David Carradine
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(406) Richard Chamberlain
(512) Chris Connelly
(490) Sean Connery
(311) Chuck Connors
(341) Bob Conrad
(498) Richard Crenna
(121) Tony Curtis

D
(322) Bobby Darin
(263) James Darren
(51) Doris Day
(272) Sandra Dee
(535) Peter Deuel
(356) Troy Donahue
(435) Donna Douglas
(425) James Drury
(450) Patty Duke

E
(328) Clint Eastwood
(410) Vince Edwards
(532) John Ericson
(527) Linda Evans

F
(360) Shelley Fabares
(318) Fabian
(509) Mia Farrow
(530) Sally Field
(475) Albert Finney
(327) Eric Fleming
(361) Jane Fonda
(499) Anthony Franciosa
(531) Anne Francis
(325) Connie Francis
(451) Jim Franciscus
(278) Annette Funicello

G
(269) James Garner
(481) John Gavin
(457) Ben Gazzara
(544) Chris George
(383) Lorne Greene

H
(352) George Hamilton
(316) Ty Hardin
(500) Ron Harper
(543) Noel Harrison
(494) Joey Heatherton
(542) David Hedison
(537) Barbara Hershey
(175) Charlton Heston
(136) Rock Hudson
(469) Jeffrey Hunter

J
(501) Sammy Jackson
(454) David Janssen
(525) Chris Jones
(432) Dean Jones

L
(338) Michael Landon
(517) Paul Langton
(538) Robert Lansing
(84) Janet Leigh
(407) Gary Lockwood
(434) Jack Lord
(522) Donna Loren
(495) Sophia Loren
(291) Carol Lynley
(423) Sue Lyon

M
(369) George Maharis
(524) Lee Majors
(510) Dorothy Malone
(502) David McCallum
(351) Doug McClure
(329) Gardner McKay
(523) James McMullan
(314) Steve McQueen
(416) Hayley Mills
(397) Yvette Mimieux
(141) Marilyn Monroe
(478) Mary Tyler Moore
(526) Patricia Morrow
(444) Vic Morrow

N
(518) Ed Nelson
(264) Ricky Nelson
(230) Paul Newman
(521) Leslie Nielsen
(503) Kathy Nolan
(215) Kim Novak

O
(514) Tim O'Connor
(507) Ryan O'Neal
(493) Peter O'Toole

P
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(486) Michael Parks
(421) Paul Petersen
(445) Suzanne Pleshette
(540) Stefanie Powers
(225) Elvis Presley

R
(496) Donna Reed
(128) Debbie Reynolds
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(516) Kasey Rogers
(348) Bobby Rydell

S
(426) Roberta Shore
(15) Frank Sinatra
(545) Nancy Sinatra
(319) Roger Smith
(519) William Smithers
(362) Robert Stack
(471) James Stacy
(330) Connie Stevens
(460) Inger Stevens

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(11) Elizabeth Taylor
(381) Rod Taylor
(528) Roy Thinnes

U
(473) Leslie Uggams

V
(477) Dick Van Dyke
(456) Robert Vaughn

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(400) Deborah Walley
(534) Burt Ward
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its country artists are a special case—the company takes care of its people, and the artists are, with a few exceptions, happy to be with Decca.

Which reminded me of another Decca artist, the beloved Kitty Wells. "What do you feel when people remark that you sound like Kitty?" I asked.

"I say, 'thank you so much,' " said Loretta with a smile. "I really admire Kitty, she is a great favorite of mine, and if someone says I sound like her, I think that's the nicest compliment of all."

Kitty and Loretta are personal friends, and Loretta admires and respects Kitty as a person as well as a colleague. "She is so warm and sincere, a really nice person, and a real lady," says Loretta.

When Loretta speaks of her career or her business interests, you get the idea that beneath her captivating Kentucky drawl and her lovely, animated face, there's a shrewd and common-sensible mind at work. She doesn't miss much.

At the same time, Loretta is a sensitive, deeply feminine woman with a frivolous side. She frets over her musicians like a mother-hen. She's thinking of getting some maxi-length dresses like the ones she saw in New York. She dabbles in astrology.

"Are you a worrier?" I ask, a shot in the dark.

"Yes!" she says emphatically, nodding her head with its masses of dark hair. "I worry a lot about my boys."

"Your children?"

"I mean my musicians, and my bus driver. We've been having some problems, the boys get to playing their guitars right behind Les while he's driving, saying, 'Do you like this chord,' and it distracts him, makes him angry—but he shouldn't talk to them the way he does. We're all in this together—it's difficult traveling together like we do—I just can't stand it, I go to my little private room in the back of the bus and shut the door."

And when it's called for, she lays it on the line to her squabbling brood. "There was a time when two of the boys had kept me awake all night in a hotel room, with their carrying on and arguing in the room next to mine. Finally, I went in and told them I just couldn't have it—they either had to get things right between them or they'd both have to leave the show. I gave them half an hour. They both stayed," she concluded proudly.

Her sister, Peggy Sue, is travelling with the show these days. "Peggy Sue has a new record of her own, a song I wrote called 'Dynamite,' and that's just what it is!" Loretta insists, casting a fond glance at her younger, freckle-faced sister. "Decca wanted *me* to record it, but it was the best song I had, so I gave it to my sister."

Having her sister along has made the long tours much more bearable for Loretta. Female companionship, and the presence of a close relative just to talk to mean much to Loretta during the pressured, demanding long-hauls. "There were times when I'd let it get to me; I'd get all tense and nervous and I couldn't eat, I'd lose weight," Loretta explains. "But now, it's just wonderful to have Peggy Sue along. We just go in the back of the bus and get away from it all. When we get to a city and have a little time we go shopping together—that's fun!"

In olive-green pants, gold satin shirt, and tapestry vest, Loretta looks like a young Park Avenue matron. She wears little jewelry, her ears aren't pierced, yet her whole effect is totally up-to-the-minute, and totally tasteful.

Peggy Sue is the quiet one. Shy but full of bubbling humor, she says little and laughs a lot. Loretta dotes on her. "When Peggy was cutting her record, *I* was the one that was nervous," laughs Loretta. "I got sick for two weeks before and one week afterward!"

"Do you sing together?" I want to know.

"Yes, onstage, but there's this problem—we can't look at each other!" giggles Loretta. "We crack up. I mean it, we have to look in opposite directions or else we just start laughing and neither of us can stop!" Peggy Sue's voice is much like Loretta's. The two are now working to develop a distinctive vocal style that will set Peggy Sue apart from her big sister.

The rest of Loretta's family is back in the big colonial house in Loretta's town, Hurricane Mills, Tenn. It's hard to believe, looking at her, that her oldest kids are now in their late teens, moving toward marrying and beginning families of their own. The pride of Loretta's life is her twin daughters, Peggy (after Peggy Sue), and Patsy (after the late Patsy Cline, another friend of Loretta's). She chatters on and on about them and their delight in taking advantage of their identical looks. "I can't tell them apart, myself," Loretta admits, showing me a photo which she always carries with her. It shows two bright-eyed, pigtailed little girls, so much alike that it could be some trick of double-exposure photography.

"I can't tell them apart, either," says Peggy Sue.

"And I can't, either," adds Doyle Wilburn.

Loretta Lynn takes the photo back and looks lingeringly at the two chubby faces. Suddenly, I got the feeling that the fame, the success, the excitement of being a star, and all the things that Loretta Lynn has accomplished are really not consumingly important to her. It's her family, and particularly her children.

Perhaps she has read my mind. For she sums it up as she puts the picture away. "They're my life," she says simply. ■

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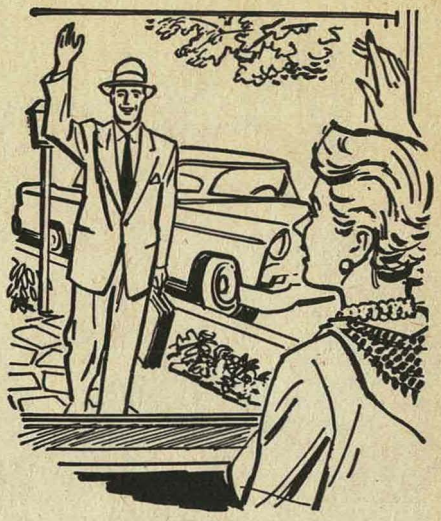

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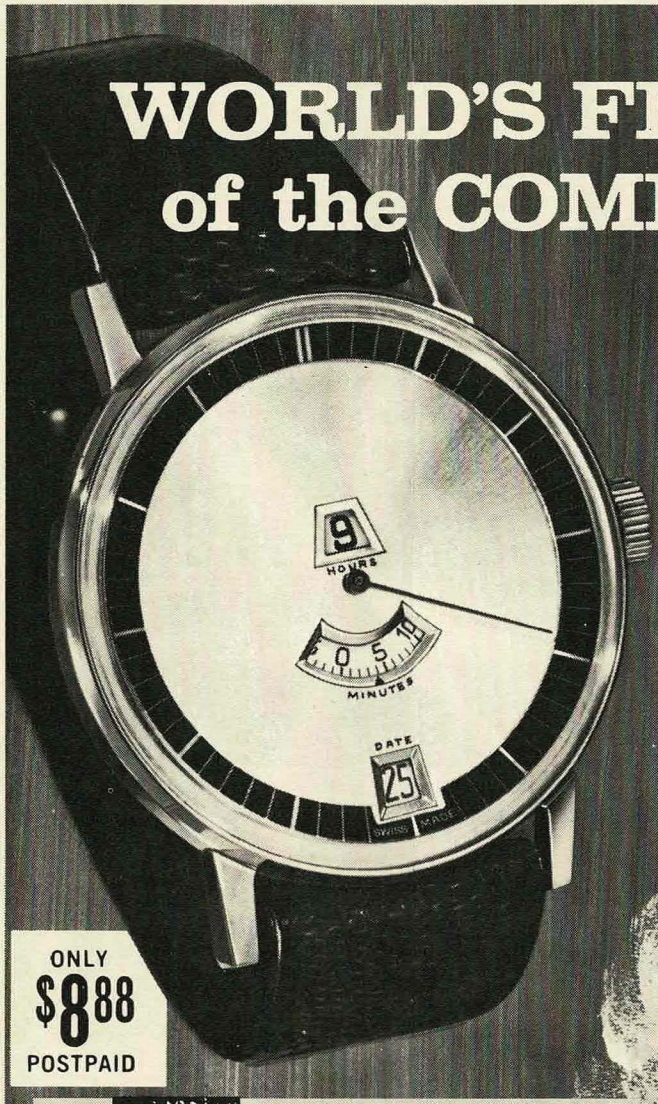

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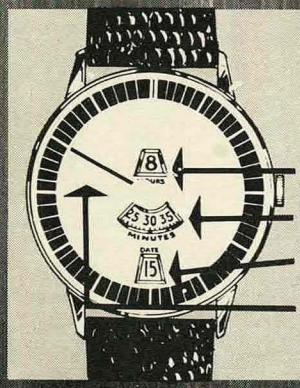

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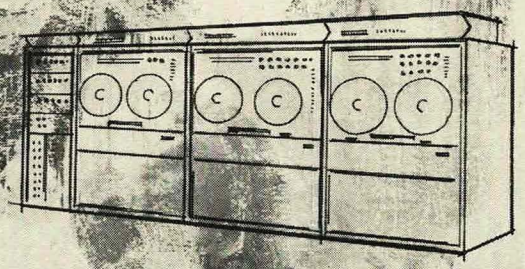

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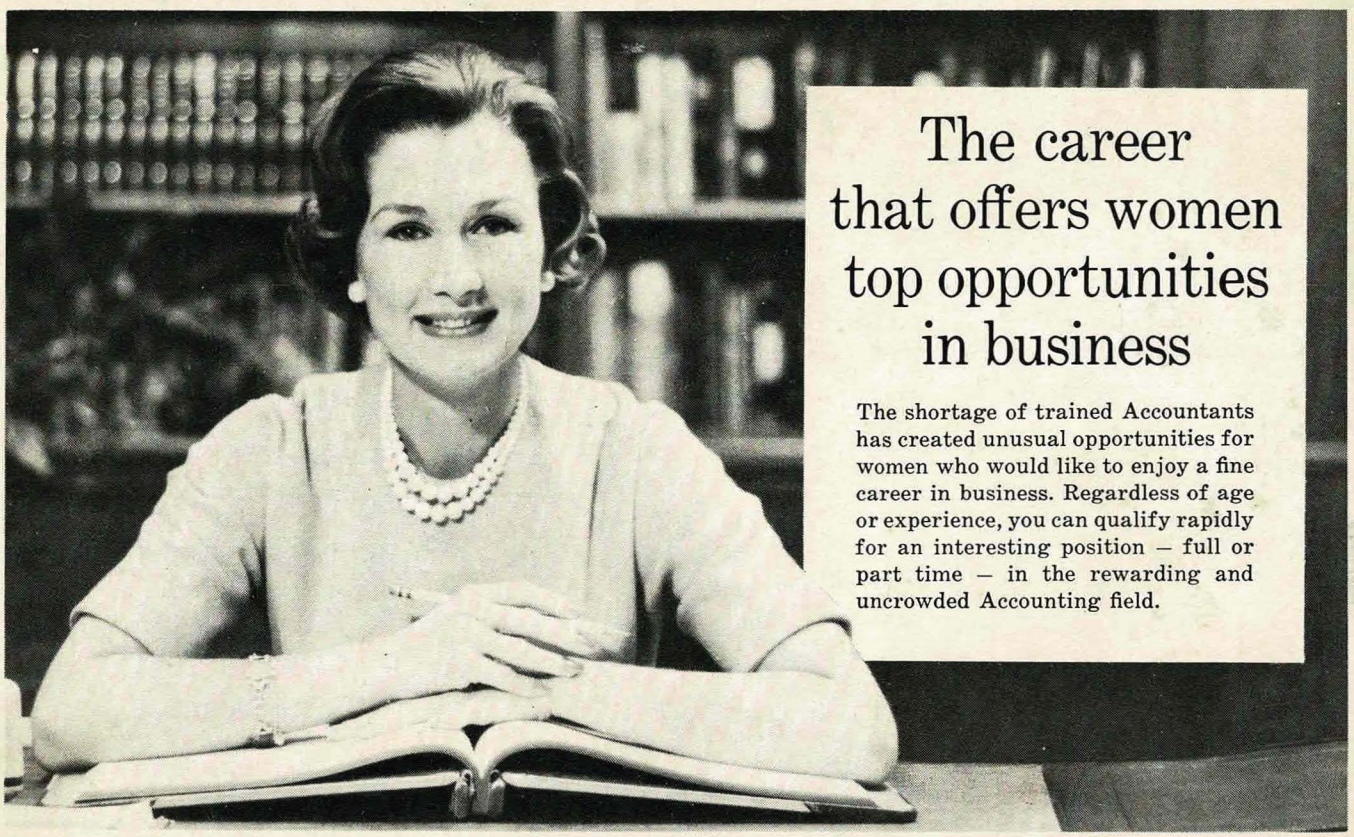

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